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**M 346. 46

Constantia Gladkowska was born in the palatinate of Masovia, and she studied at the Warsaw Conservatory. Chopin was madly in love with her. In 1829 he wrote to Titus Woyciechowski: "I have — perhaps to my misfortune — already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her, I composed the *Adagio* of my concerto" (the one in F minor). Henriette Sontag heard her sing in 1830, and said that her voice was beautiful but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début as Agnese in Paër's opera in 1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion, and some of his letters were steeped in gloom. At the concert Oct. 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know '*O! quante lagrime per te versai.*' The *tutto detesto* down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,— that she married a country gentleman and afterward became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of her parents. During the winter of 1836–37 Chopin met George Sand.

C. Görner, horn player and composer, went to Berlin 1835, and died there in 1847.

The concert was most successful. The theatre was full; and Chopin, who had been exceedingly nervous, played at his ease on one of Streicher's pianos. Soliva conducted. "The first *Allegro* of the concerto went very terms on his playing. The great success, however, of the evening was his performance of the Fantasia on Polish airs. 'This time I understood myself, the orchestra understood me, and the audience understood us.'" Soliva was obliged to make many corrections in the score. Carl Mikuli, who copied many of Chopin's manuscripts, says that "they were full of slips of the pen, such as wrong notes and signatures, omissions of accidentals, dots, and intervals of chords, and incorrect markings of slurs and octaves."

Chopin played the concerto at Breslau (November, 1830), Vienna (1831), Munich (1831), Paris (Feb. 26, 1832, and April 5, 1835), Rouen (1838).

This concerto has been changed by some pianists for the sake of fuller orchestration and their own glory. The most famous of these versions is the one by Tausig.

Chopin dedicated this concerto to Friedrich Kalkbrenner, whose playing he greatly admired. The work was published in 1833.

ALLGEMEINE

MUSIKALISCHE ZEITUNG.

Den 13ten August. Nº. 33. 1834.

Recension.

I. *Grand Concerto pour le Pianof. avec accomp. d'Orchestre ou de Quintuor ad libitum composé — par Fréd. Chopin.* Oeuv. 11. Leipzig, chez Fr. Kistner; Paris, chez M. Schlesinger. Pr. av. Orch. 4 Thlr. 12 Gr.; av. Quintuor 3 Thlr. 8 Gr.; sans accomp. 2 Thlr.

II. *Variations brillantes pour le Pianof. sur le Rondeau favori: „Je vends des Scapulaires" de Ludovic de Herold et Halevy — par Fréd. Chopin.* Oeuv. 12. Leipzig, chez Breitkopf et Härtel; London, chez Cramer etc.; Paris, chez M. Schlesinger. Pr. 16 Gr.

III. *Trois Nocturnes pour le Pianof.* Oeuv. 15. Von demselben. Ebendaselbst, in London bey Wessel et C. Pr. 16 Gr.

IV. *Rondeau pour le Pianof.* Oeuv. 16. Von dems. Ebendas.; in Paris bey Pleyel et C. Pr. 1 Thlr.

Hr. Chopin hat das Glück gehabt, früher, als viele andere, die Aufmerksamkeit nicht allein der Pianofortespieler, wenn auch dieser vorzüglich, sondern auch eines Theiles der Musiker überhaupt auf sich zu ziehen. Man nennt das Glück öfter blind: wie aber, wenn es nicht blind wäre? wenn die Binde, die es tragen soll, ein Hirngespinnst wäre, das man nur darum fort und fort als Binde der geliebten Göttin zu erblicken wähnt, weil man einmal jenen Nebelstreif um ihre Augen als wirklich voraussetzt? Das Glück sieht viel heller, als wir Alle. Es ist die Schwester der Nothwendigkeit und des Mitleids, die Tochter der höchsten und gutmüthigsten Vernunft, die es gibt! Nur steht es den menschlichen Beachtern bald so hoch, bald so tief, dass sie es nicht recht erkennen und nicht selten sogar für Unglück halten. Wäre das Glück blind, wo bliebe dann die Vorsehung? Kein Wort von dieser höhern Ansicht; und die wenigen folgenden Worte sind und sollen nichts weiter, als Gedankenanreger im Allgemeinen seyn, also für diejenigen, die Gedanken haben und wollen, zu beliebiger Selbsterwägung. — In die gewöhnliche Sehweite gestellt, erscheint uns das Glück als erwünschter Erfolg irgend eines Unternehmens, oder auch als ein Zusammentreffen solcher Umstände, die Geld, schnelle Ehre und handgreiflichen Genuss schenken. Wie es damit für die Zukunft aussieht, darum kümmert sich Niemand. Alles Erdenglück findet seine Seligkeit in den Umarmungen des Augenblicks, die auch in der That zu freundlich sind, um gescholten zu werden. Wer nun den Augenblick liebt und frisch nach ihm greift; wer die gewöhnlichen, eben jetzt herrschenden Bedürfnisse am Besten befriedigt, den liebt auch das Glück, nämlich was man gewöhnlich Glück nennt, das in die alltägliche Sehweite gestellte. Sind die Gaben wirklich Bedürfnisse der Zeit, theils zur angemessenen Nahrung, theils, und noch besser, zur Leckerey: so greift freylich eine hinlängliche Menge darnach, lobt den Geber und er erhält Ehre; der Musikalienhändler kauft gern die Manuscripte, weil er gern viel verkauft, und der Verf. erhält Geld; er hat Glück, warum? hat es keinen Grund? ist das Glück blind? Nein! sondern es begünstigt den Menschen, der das eben zum Bedürfniss Gewordene gab. Muss es desshalb immer das Beste an sich seyn? Der wäre blind, taub und aller Thorheit voll, wer das meinen könnte. Allein so völlig verwerflich und leer, als eine Partey solche Zeiterscheinungen macht, sind sie doch auch nicht. Es liesse sich gelschichtlich nachweisen, dass nicht wenige in ihrer Zeit Glückliche nicht blos ihre Zeitgenossen ergötzt, sondern ihnen und dadurch der Zukunft auch wirklich genützt haben. So haben Pleyel, Herz, Czerny und viele Andere ihrer Zeit Bedürfniss richtig befriedigt, haben Glück gehabt und nicht Geringes:

Concerto in E minor, for Pianoforte and Orchestra, Opus 11.

Frederick Chopin.

(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris, Oct. 17, 1849.)

In March, 1830, Chopin wrote from Warsaw: "I hope yet to finish before the holidays the first *Allegro* of my second concerto" (*i.e.*, the one in E minor). The concerto in F minor was composed and played before the one in E minor, but it was published later (1836).

He wrote on May 15 of the same year: "The *Rondo* for my concerto is not yet finished, because the right inspired mood has always been wanting. If I have only the *Allegro* and the *Adagio* completely finished, I shall be without anxiety about the *Finale*. The *Adagio* is in E major, and of a romantic, calm, and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape which calls up in one's soul beautiful memories,— for instance, on a fine moonlit spring night. I have written violins with mutes as an accompaniment to it. I wonder if that will have a good effect? Well, time will show."

In August the *Finale* was ready, and in September the concerto was rehearsed with a quartet. Chopin wrote: "Those who were present say that the *Finale* is the most successful movement (probably because it is easily intelligible)." The musical world of Warsaw — Poles, Czechs, Germans, Italians — were invited to the rehearsal with full orchestra, except trumpets and drums, Sept. 22, 1830. "Then I have also to provide the desks and mutes, which I had yesterday totally forgotten: without the latter the *Adagio* would be wholly insignificant and its success doubtful. The *Rondo* is effective, the first *Allegro* vigorous. Cursed self-love! And, if it is any one's fault that I am conceited, it is yours, egoist: he who associates with such a person becomes like him."

The concert was given in the theatre at Warsaw on Oct. 11, 1830. The program was as follows: —

Symphony . . . . . *Görner*
First Allegro from the Concerto in E minor . . . . . *Chopin*
Aria with Chorus . . . . . *Soliva*
Sung by Miss Wolkow.
Adagio and Rondo from the Concerto in E minor . . . . . *Chopin*
Overture to "Guillaume Tell" . . . . . *Rossini*
Cavatina from "La Donna del lago" . . . . . *Rossini*
Sung by Miss Gladkowska.
Fantasia on Polish Airs . . . . . *Chopin*

Carlo Evasio Soliva, composer and singing-teacher, was born at Casal-Monferrato about 1792. He studied at Milan, and his opera, "La Testa di Bronzo," was produced at the Scala in 1816. He taught singing at the Warsaw Conservatory from 1821 to 1832, when he went to St. Petersburg, where he was made conductor and director of the opera in 1834. He also taught at the Imperial School and at the Court; afterward travelled in Italy, and made his home in Paris, where he died in 1851. Among his works are four operas, sacred music, chamber music, songs, and a treatise on singing. George Sand wrote a sonnet in memory of him: —

Du beau dans tous les arts, disciple intelligent,
Tu possédas longtemps la science profonde
Que n'encourage point la vanité d'un monde
Insensible ou rebelle au modeste talent.
Dans le style sacré, dans le style élégant,
Sur le divin Mozart ta puissance se fonde,
Puis dans Cimarosa ton âme se féconde,
Et de Paesiello tu sors jeune et vivant.
Si dans ce peu de mots je ne puis de la vie
Résumer de travaux la force et le génie,
Laissons dire le reste aux pleurs de l'amitié.

The singers at this concert were Soliva's pupils. Anna Wolkow was born near Grodno in 1811, and made her début at the Warsaw Theatre in 1830 as Fiorella in Rossini's "Il Turco in Italia." Her beauty and her skill in song were long admired at Warsaw.

jetzt wird etwas Anderes Mode, und doch wird kein Billiger Alles, was sie gethan und geleistet haben, verwerfen und für nichts achten wollen. Noch vor Kurzem konnten Einige gegen die beyden Letzten reden, was sie wollten, die Welt lachte sie aus und spielte überall Herz und Czerny; jetzt — nun jetzt hilft auch das Schiessen mit Pistolen kaum, weil sie aufgehört zu haben scheinen, den geänderten Sinn der Zeit zu erkennen und zu befriedigen; vielleicht geschieht es auch blos des beliebten Wechsels wegen, damit theils die Lust sich erneuere und das Glück sich gerecht erzeige, nicht immer sein Füllhorn nur über Etliche auszugiessen. Wer Augen- und Ohrenlust und zugleich den Stolz befriedigt, wird Glück haben müssen. Ist die Menge der Hörer und der ausübenden Musiker durch Gewohnheit abgestumpft, so muss man anfangen zu frappiren, in Verwunderung zu setzen und den Stolz noch stärker befriedigen: so wird man Glück haben. Man sagt auch, die Dummen haben Glück. Natürlich! Es ist zur Entschädigung für viele Entbehrung. Sie finden leicht Genossen und die Menge scheint durch Geräusch den Gehalt zu ersetzen, die Last des Druckes der Schwere ihrer Masse für Vortheil haltend. Sie beschämen Niemanden, stehen Keinem im Wege und lassen sich zu allerhand artigen Dingen vortrefflich gebrauchen. Endlich aber müssen auch die Starken Glück haben, die ihre Zeit klug begreifen, fassen und auf den Flügeln ihrer Kraft höher schwingen. Unter diese gehört Chopin. — Nie kann aber die Zeit, in der ein Glücklicher glücklich ist, ein vollkommen gerechtes Gericht über ihn halten, aus Ursachen, die zu tief in der menschlichen Natur liegen, als dass sie leicht zu verkennen wären. Selten gibt es daher einen neu Glücklichen, der nicht übertrieben gelobt und von der andern Seite übertrieben getadelt würde. Beydes erfährt auch Chopin, dem wir nichts lebhafter wünschen, als dass er sich von beyden Theilen nicht zu weit führen lasse. Der Mensch, und vorzüglich der äusserlich glückliche, hat nie einen grössern Feind, als sich selbst, und nichts stürzt gewisser, als der Uebermuth. Weil nun offenbar zu enthusiastische Freunde viel leichter mit ihrem Räucherwerk den Kopf umnebeln und betäuben, als die stärksten Gegner, die ihn oft stärken, so mag der junge, talentvolle Mann nur nicht zu sehr des bekannten Wortes vergessen: Behüte mich Gott vor meinen Freunden, mit meinen Feinden will ich schon fertig werden.

Es ist in unserm Blatte auf die Werke des Verf. hinlänglich Rücksicht genommen worden; Endesunterzeichneter hat selbst zwey der Hauptwerke desselben, sein Trio und seine Etuden, ausführlicher, als manches Andere, besprochen und dadurch bewiesen, dass er dem Gange des Componisten aufmerksam folgt, was er hiermit von Neuem bekräftigt. Es ist keines von den oben genannten Werken, was er nicht wirklich gut vortragen gehört und wiederholt durchgesehen hätte. Ich habe also meine Ansicht über Chopins Wesen in mir selbst nach vielgeprüfter Ueberlegung. Diese Ansicht soll offen ausgesprochen werden, so weit ich es für gut erachte, also mit einem gewissen Vorbehalt, der zur rechten Zeit keiner mehr seyn soll. Um meinetwillen behalte ich mir gar nichts vor, sondern um der Ueberzeugung willen, dass nicht Alles, was der Mensch kann, darum auch zu jeder Stund recht und nützlich ist. Der junge Mann geht wirklich einen neuen Weg, der freylich nicht gleich so glatt seyn kann, wie eine Heerstrasse, an deren Seiten dagegen auch die unaufhörlichen italienischen Pappelstangen oft verzweifelt langweilig sind, ein Hauptgrund, warum der neue Weg Vielen schwohl gefällt. Wer so viel Phantasie hat, wie Chopin, dazu in einer im Ganzen ungemein rücksichtslosen, das Herbe und Schroffe bis zum Uebermaas liebenden Zeit lebt, deren Jugendbraus alles Bestehende gar zu gern über den Haufen würfe, wenn es nur gleich gehen und alles Bollwerk wie eins zu Jericho vom Posaunenschall sich umblasen lassen wollte, der müsste ein Halbgott seyn, wenn er nicht im Drange der Jugend die schmale Grenzlinie des allseitig Rechten zuweilen überspringen sollte. Das thut er mitunter, wir rechnen es ihm aber noch für jetzt nicht hoch an, finden es sogar in solcher Stellung sehr natürlich. Wollte man nun da zu früh mit weiser Ordnungsgewalt eingreifen, so würde man um einer Hand voll Unkraut willen eine Menge gute Saat vernichten, die künftig Segen bringen muss, wird sie gepflegt und bewahrt. Wer einen solchen Acker auf solche Weise zum Grünen und Blühen bringen konnte, für den ist es besser, man lässt ihm eine Zeit lang die Sorge dafür selbst. Ist es klar geworden, dass er nicht sichten lernen will oder nicht kann, so muss man eingreifen, um der Frucht und Nahrung der Kunst willen. Wir haben aber auch noch einen Grund, warum wir nicht jetzt schon jede Kleinigkeit messen und zerlegen. Chopin hat fast alle

tüchtige Klavierspieler der neuen Schule für sich, und sonderbar! — oder im Grunde nicht sonderbar — am allermeisten die weiblichen, dem Geschlecht und der Gesinnung nach. Er entzückt sie grösstentheils, ja er fördert sie von einer Seite her. Ob auch von der andern? Das wollen wir noch ein wenig abwarten. In dergleichen Erscheinungen sind die Schlüsse nicht so sicher, als Mancher glaubt. — Die Hörer sind zwar nicht von allen seinen Werken so entzückt, wie die Spieler; allein auch unter ihnen fehlt es nicht daran. Was braucht es vor der Hand mehr? Allen ohne Unterschied hat es noch kein Mensch auf Erden recht gemacht. Also halten wir uns zuvörderst an das, was mit vollkommenem Rechte höchst beyfallswürdig ist, und gehen so auf eine möglichst kurze Beschreibung der oben genannten Werke über.

Das Concert ist ungeheuer schwierig, wenn es rein, sicher, kräftig, zierlich, in klarer Darlegung des Gehaltes überall mit vollkommener Leichtigkeit angemessener Bewegung gespielt werden soll, so dass man fühlt, der Vortragende steht über den Schwierigkeiten desselben. Der Schlüssel dazu sind des Verf. Etüden, die man vorher überwinden lernen mag, ehe man sich an dieses ungemeine Bravourstück wagt. Und dennoch wird es auch für tüchtige Spieler noch gar Manches zu thun geben, was nur der Geduld und Ausdauer zu einem glücklichen Erfolg verhelfen wird. Wer es unternimmt, wird sich anfangs fast verleugnen, sich gänzlich den Anforderungen hingeben, ja sogar manche Ohrenpein sich gefallen lassen müssen, ehe er bis zu der Sicherheit des Spiels gelangt, die erst ein Eingehen in den Inhalt, also ein Zusammenfassen der Ideen möglich macht. Dann wird erst die eigentliche Kunstarbeit anheben. Wer sich das nicht zutraut, der lasse es lieber; es wird auf andere Weise nicht viel werden. Ist er aber im Stande, mit gutem Willen anfangs sich selbst gefangen zu geben, räumt er mit Fleiss und Beharrlichkeit die Hindernisse bey Seite, bis er erst frey den Berg vor sich sieht, so wird ihm das Ersteigen recht gut möglich erscheinen. Führt er das Unternehmen glücklich aus, so hat er das zuverlässigste Recht, sich unter die tüchtigsten Pianofortespieler unserer Tage zu zählen, und wird Ehre damit einlegen vor Allen, die etwas von der Sache verstehen, wird auch nicht minder die Gunst vieler Dilettanten und anderer nur dem Gesammteindrucke folgenden Hörer sich erwerben, denn das Ganze athmet einen eigenen Geist, der wunderlich anzieht und selbst im Bizarren des Anlockenden nicht ermangelt. Damit wollen wir jedoch keineswegs gesagt haben, dass das Werk an allen Orten, oder an irgend einem Orte allen Hörern ohne Ausnahme, als Ganzes betrachtet, vollkommen zusagen wird (Einzelnheiten müssen durchaus bey gutem Vortrage Allen ohne Ausnahme gefallen); es ist diess sogar kaum möglich. Denn wo so viel Neues, oft seltsam Gestelltes, wie hier, erklingt, da hat die Vorliebe für irgend ein Gewohntes, Geliebtes nicht Unbefangenheit, nicht Freyheit genug, sich ohne Störung dem Eindrucke rein zu überlassen. Daher glauben wir nicht einmal, dass es Allen gefallen kann; das ist aber auch gar nicht nöthig: anziehend, aufregend, zu mancherley Erörterungen Veranlassung gebend bleibt es gewiss selbst für diejenigen, denen es seiner Neuheit wegen in Einem und dem Andern nicht sogleich gefällt. Es unterliegt also keinem Zweifel, es ist etwas mit der Sache gewonnen, sogar für die Gegner. Spieler, die ihr Instrument völlig beherrschen lernen wollen, werden sich ein Herz fassen müssen. Gelingt es, so hat er mit einem Lufriesen mehr spielen gelernt; er hat an Bravour und am Gesang sich vervollkommnet, welcher letzte oft sehr einschmeichelnd ist. Ob der erste oder der letzte Satz der schwerste ist, wollen wir nicht fragen; jeder einzelne hat sein Maass für sich. Das Ganze ist eben Chopin's Weise, von welcher wir in den Beschreibungen seines Trio's und seiner Etüden bereits gesprochen haben und zu erlesener Zeit abermals und ausführlicher sprechen werden. Lassen wir ihm aber auch vor der Hand den Schleyer, der sich um das Eigene seines Verbindungsganges hüllt: so wollen wir ihn doch wenigstens ersuchen, in der Notation seiner Gebilde folgerichtiger zu verfahren, so weit es möglich ist. Gehört das scheinbar auch unter die Kleinigkeiten, so gewinnt doch kein Mensch bey Nichtachtung derselben etwas, einem Theile der Ausführenden wird dagegen die Sache ohne Noth schwieriger und krauser gemacht. Wir wollen statt vieler nur ein Beyspiel geben. Auf der 6ten Seite wechselt ♭ mit ais ohne allen Grund. Der Accord, welcher auf der dritten Klammer schon mit ais vorherrschte, würde in der vierten mit derselben Note übersichtlicher und der Folge wegen richtiger in die Augen fallen. Niemals ist bestimmte Ordnung, wodurch der Gehalt nicht im Mindesten leidet, etwas Gleichgültiges. Manchen Geistern ist die Willkühr

schlechthin nachtheilig, nicht allein für den gegenwärtigen Fall, der sich freylich bald überwinden lässt, sie wird es aber auch in ihren Folgen. Für diejenigen, denen so etwas einerley ist, sehen wir nicht die kleinste Erleichterung. Folglich wäre strengere Consequenz in dergleichen Kleinigkeiten etwas Wünschenswerthes, wäre es auch nur, um Gefälligkeit gegen Andere zu beweisen, die ihm nichts als guten Willen kosten kann. Das Werk ist Hrn. Frdr. Kalkbrenner gewidmet.

No. 2 ist ein wirklich brillantes, nicht zu schweres Werkchen, das mehr als eine zusammenhängende Phantasie über ein gewähltes schönes Thema, weniger als Variationen auf ein Thema anzusehen ist. Nach einer schönen Einleitung All. maestoso $\frac{4}{4}$, Bdur, folgt das einfache, gefällige Thema in derselben Tonart $\frac{6}{8}$, worauf es einmal ordentlich und schön variirt wird. Dann aber verlässt es den Gang eigentlicher Variationen und bringt ein Scherzo, das nach unserm Urtheil unter die Sätze gehört, welche die Grenzlinie der Schönheit völlig überspringen. Desto schöner und wohlthuender schmeichelt sich das Lento in Desdur ein, in ein Scherzo vivace der Haupttonart leitend, worin das Ganze äusserst glänzend und erfreulich sich abrundet.

Die Nocturnen sind wirkliche Träumereyen einer in der Stille der Nacht von Gefühl zu Gefühl schwankenden Seele, über welche wir nichts als den Ausbruch eines weiblichen Herzens nach empfundenem Vortrage derselben hersetzen wollen: „Diese Nocturnen sind doch ganz mein Leben!“

Das Rondeau ist ein tüchtiges und sehr schönes Stück. Wenn alle Compositionen dieses Mannes durchaus gute Spieler verlangen, die bereits manches Schwierige überwunden haben, wenn sie in diesem Gebiete sich mit anständiger Haltung behaupten wollen: so wird diess von diesem Werke noch mehr, als z. B. von den obigen Variationen gelten. Es erfordert sehr gewandte und mit dem Componisten vertraute Spieler, und auch diese werden es nicht leicht nennen wollen. Hören lassen kann sich Jeder damit; gelingt es, wird er etwas Schönes leisten. *G. W. Fink.*

Nachrichten.

München, im July. (Fortsetzung.) Wer sehen will, was fester Wille, rege Thätigkeit und aufrichtige Liebe zur Kunst selbst bey an und für sich nicht bedeutenden Geldmitteln zu leisten i Stande sind, der besuche in München die St. M chaels-Hofkirche und höre die Productionen d dortigen, unter der Leitung und durch die Sorgf des würdigen Chordirectors Hrn. Hofkaplans Schmi und des als Harmonikers und Contrapunktisten ausgezeichneten Organisten Hrn. Ett herangebildet und in steter Uebung erhaltenen Gesangs-Chores - und er wird genöthigt seyn, seine vollste Anerke nung des wirklichen Verdienstes dieser wacke Männer auszusprechen, und zugeben müssen, d in Deutschland nur in wenig Kirchen die Voc Musik auf dieser Stufe der Ausbildung, in gar k ner aber auf einer höhern Stufe stehe. — W aber vollends eine an das Unbegreifliche gränzen Wirkung solchen regen Willens und aufrichtig Kunstliebe sehen will, der besuche die Metropo tankirche zu unserer lieben Frau dahier und hö die der Vortrefflichkeit des St. Michaels-Cho vollkommen das Gleichgewicht haltenden Voc Productionen in Advent- und Fastenzeit, und a serdem noch die eben so durchaus gelungenen nicht selten wirklich grossartigen Productionen gurirter Kirchenmusik an Fest- und Feyertagen Laufe des Jahres; er erkundige sich nach den Ge mitteln, welche in dieser Kirche für die Mu verwendet werden, und wenn er sich dann üb zeugt, dass sie noch weit geringer als die der Michaels-Hofkirche sind, dann mache er die kanntschaft der beyden würdigen Männer, Hen Schröffl Vater und Sohn, ersterer Domkapellm ster, letzterer Chorregent, und lasse sich von nen selbst erzählen, welche Mühe und Sorgf wie viel Bitten bey Künstlern und Dilettanten, viel, herab bis zur eigenhändigen unentgeldlic Copiatur der aufzuführenden Werke sich erstr kende, Bemühung ihnen die Freude kosten m ihren Chor so bestellt zu sehen, wie er wirkl ist! — Ich habe in dieser Kirche zur Advet u. Fastenzeit Werke von Palestrina, Orlando Las Lotti, Porta, Nanini und andern ältern Meiste und an Festtagen im Verlaufe des Jahres figuri Messen von den beyden Haydn, Mozart, Cher bini, Hummel, Seyfried, Eybler, Schnabel, Di bisch und andern neueren Componisten gehö welche sowohl von einer trefflichen Auswahl zeu ten, als sie in Beziehung auf eine für die s grosse Kirche hinreichende Besetzung und v kommene Ausführung kaum etwas zu wünsch übrig lassen.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XII. CONCERT. 1882

SATURDAY, DECEMBER 23D, AT 8, P. M.

PROGRAMME.

OVERTURE. (Il Seraglio.) . . . . . MOZART.

CONCERTO FOR PIANO-FORTE in E minor, op. 11. . CHOPIN.
Allegro maestoso. Romance. (Larghetto.)
Rondo. (Vivace.)

SYMPHONY in C minor, No. 1, op. 68. . . . BRAHMS.
Un poco sostenuto; Allegro. Andante sostenuto.
Un poco Allegretto e grazioso.
Adagio; Più Andante; Allegro non troppo, ma con brio. Più Allegro.

PIANO SOLO.
RHAPSODY No. 9. . . . LISZT.

MENUET OF WILL O'THE WISPS.)
DANCE OF SYLPHES. (Faust.) . . BERLIOZ.
HUNGARIAN MARCH.)

SOLOIST:

MME. MADELINE SCHILLER.

Mme. Schiller will use a Chickering Piano.

The Chopin E minor concerto was performed by Josef Hofmann, who scored a very popular success. Endless applause followed his playing of the last movement, and so strong and persistent were the enthusiasts that they finally had to be hushed down by hisses. To me, having always championed Hofmann from the time he was little Josie, his playing of this concerto was more than a disappointment. I cannot say that it was not good or musical, but it was entirely too dry, too square cut, and too pedantic. Evidently Hofmann is everything but a Chopin player, for in this concerto he lacked the delicacy and finish of Joseffy and the poetry and grace of Paderewski—the only two men in the world who ever performed the now just a trifle antiquated Chopin E minor concerto entirely to my satisfaction. There is, moreover, no use denying the fact that the day of the Chopin piano concertos has gone by, and no amount of refurbishing the orchestration will hold them very long upon the modern concert program. Nov. 1882

Symphony Hall.

SEASON 1901-02.

BOSTON SYMPHONY ORCHESTRA.

Mr. WILHELM GERICKE, Conductor.

XVI. CONCERT.

1902

SATURDAY, MARCH 1, AT 8, P. M.

Programme.

MOZART, SYMPHONY in E flat. (K 543).
I Adagio. — Allegro.
II Andante.
III. Menuetto.
IV. Finale. Allegro.

CHOPIN, CONCERTO in E minor for PIANOFORTE and ORCHESTRA, op. 11.
I. Allegro maestoso.
II. Romanze. Larghetto.
III. Rondo. Vivace.

SCHILLINGS, SYMPHONIC PROLOGUE to Sophocles' "Oedipus Rex." op. 11.
(First time.)

WAGNER, OVERTURE to "The Flying Dutchman."

Soloist:

Mr. ERNEST HUTCHESON.

Mr. Ernest Hutcheson, pianist, who now plays for the first time in Boston at a Symphony Concert, was born at Melbourne, Australia, July 20, 1871. When he was about fifteen years old, he went to Leipsic and studied there for six years,— the piano under Bruno Zwintscher and Reinecke, composition under Jadassohn. He wrote a piano trio; he won the Mozart prize. He then made a tour through Australia and he played in other lands. He went to Weimar, where he studied the piano under Stevenhagen. In 1898 he settled in Berlin, and the next year he married the Baroness Senfft von Pilsach. In 1900 he was invited to be the chief piano teacher at the Conservatory of the Peabody Institute, Baltimore; and his first appearance as a pianist in this country was at Baltimore, Oct. 19, 1900. Mr. Hutcheson has given concerts in Russia, Germany, England. Among his compositions are a Suite in C minor (five movements) for Orchestra, Op. 7 (Berlin, 1899), a Concerto in E major for Piano and Orchestra (Berlin, 1898), a Symphonic Poem, "Merlin und Vivien" (Berlin, 1899),— an arrangement for piano of the "Walkürenritt." He first played in Boston, Dec. 2, 1901, at a Kneisel Concert, when he played the piano part of Chadwick's Piano Quartet.

Symphony Hall.

SEASON 1906-07.

BOSTON SYMPHONY ORCHESTRA.

Dr. KARL MUCK, Conductor

V. CONCERT.

1906

SATURDAY, NOVEMBER 17, AT 8, P. M.

Programme.

WEBER, OVERTURE to the opera "Oberon."

CHOPIN, CONCERTO in E minor, for PIANOFORTE and ORCHESTRA, No. 1, op. 11.

I. Allegro maestoso.
II. Romanze: Larghetto.
III. Rondo: vivace.

SINDING, SYMPHONY in D minor, No. 1, op. 21.

I. Allegro moderato.
II. Andante.
III. Vivace: Più moderato.
IV. Maestoso.

Soloist:

Mme. ANTOINETTE SZUMOWSKA.

The Piano is a Mason and Hamlin.

Vierzehntes Abonnement-Concert im Saale des Neuen Gewandhauses zu Leipzig

Donnerstag, den 28. Januar 1892.

Erster Theil: Musik zu Shakespeare's „Sommernachtstraum" von F. Mendelssohn-Bartholdy. Ouverture, Scherzo, Elfenmarsch, Intermezzo, Nocturno und Hochzeitsmarsch. — Zweiter Theil: Concert für Pianoforte (Nr. 1, Emoll) von F. Chopin, vorgetragen von Herrn Moritz Rosenthal, königl. rumän. Hofpianisten aus Wien. — Symphonie (Nr. 1, Cdur) von L. van Beethoven. — Phantasie über Motive aus Mozart's „Don Juan" von F. Liszt, vorgetragen von Herrn Rosenthal.

Der Solist des vierzehnten Gewandhausconcertes — Herr Moritz Rosenthal — ist die neueste Clavier-Berühmtheit der Jetztzeit. Von Geburt ein Rumäne und, soviel wir wissen, in Liszt'scher Schule gebildet, haben sein Name und Ruf zuerst in Amerika Klang und Bedeutung gewonnen. Hier in Leipzig ist er bereits vor einiger Zeit zwei Mal aufgetreten — in einem Concerte des Liszt-Vereins und in einem für wohlthätige Zwecke — ohne daß wir ihn jedoch bei diesen Gelegenheiten gehört hätten. Erst sein diesmaliges Erscheinen im Gewandhause machte uns und die weitere Leipziger Oeffentlichkeit mit ihm bekannt und ließ uns ermessen, in wie weit seine Celebrität begründet ist. Da haben wir denn gefunden, daß Herr Rosenthal allerdings eine Virtuosität besitzt, welche wahrhaft verblüffend wirkt und vielleicht Alles überbietet, was seit Liszt in technischer Beziehung geleistet worden ist, daß wir aber weiter als in der Bewunderung seiner unbegreuzten Fertigkeit sowie seiner riesigen Kraft und Ausdauer nicht gehen können. Denn sein Spiel — so weit wir es bis jetzt zu beurtheilen vermögen — entbehrt für uns des eigentlichen und wahrhaften künstlerischen Elementes und läßt somit ein richtiges Behagen nicht aufkommen. Herr Rosenthal ist nur Tastenheld und als solcher staunenerregend; dagegen aber muß seine Manier als verzwickt, hyperpointirt, von einem dynamischen Extrem in's andere springend und in der Darlegung übertriebener Fingerschnelligkeit sich gefallend entschiedenes Bedeuken erregen. Daß unter dieser Manier das Chopin'sche Emoll-Concert mehr zu leiden hatte als die Liszt'sche Don Juan-Fantasie, liegt in der Natur der beiden Compositionen; dem Publicum indeß war der Vortrag des erstgenannten Werkes trotz alledem und alledem höchst genehm, denn es rief Herrn Rosenthal stürmisch hervor. Noch frenetischer gestaltete sich der Beifall allerdings nach Absolvirung des Liszt'schen Stückes (wie kaum anders zu erwarten), und Herr Rosenthal mußte sich zu zwei — sage zwei — Zugaben verstehen, welche gleichmäßig bejubelt wurden und von denen nur die eine — bestehend in etlichen Variationen über ein Thema aus Bellini's „Puritanern" (enthalten in dem sogenannten „Hexameron" von der Collaboration Liszt's, Czerny's, Pixis' 2c.) — uns bekannt war.

Die orchestralen Bestandtheile des vierzehnten Gewandhausabends — die oben verzeichneten Nummern aus Mendelssohn's Sommernachtstraum-Musik und Beethoven's Sinfonie Nr. 1 — erfuhren eine Wiedergabe wie sie nicht besser zu wünschen war und bildeten die eigentlichen Zierden des Concertes. Nach Abschluß der Mendelssohn'schen Nummern wurde Herr Prof. Dr. Reinecke gerufen, was der Vollständigkeit wegen nicht unerwähnt bleiben soll.

E. Bernsdorf.

Dur und Moll.

* Leipzig. Der fünfte Kammermusikabend im Neuen fand am 23. Januar statt und hatte das Quartett Hilf-Becker-Si nebst Herrn Prof. Dr. Reinecke zu Ausführenden. Letztgenannter seiner Eigenschaft als Pianist auch in der als Componist in Mitthät gleich die Eröffnungsnummer des Abends — ein Streichquartett in Ddur (C hatte ihn zum Verfasser. Dieses hier in Leipzig zum ersten Male in di keit gebrachte Werk gehört zu den neuesten Schöpfungen des fleißigen Reir als ein durchaus wohlgelungenes zu bezeichnen wir in der angenehmer Es pulsirt darin eine noble und warmblütige Erfindung, die Form alle zeigt schönste Rundung und Ebenmäßigkeit, die thematische Arbeit ist vort bei Reinecke sich eigentlich von selber versteht) und die instrumentale Behanl durch Klangreiz und sonstige Wirksamkeit sehr für sich ein. Sonach natürlich, daß dem Werke eine höchst günstige Aufnahme zu Theil wurd günstigste speciell dem graziös-pikanten Scherzo), zumal da auch seine Wied die obengenannten Herren Quartettisten eine nach allen Seiten hin vorz Starker Applaus nach den einzelnen Sätzen und dringender Hervorruf bekundeten die hohe Zufriedenheit des Publicums mit dem Erzeugniß des und mit der Executirung. — Die zweite Nummer des Abends war wunderbares Trio in Bdur für Pianoforte, Violine und Violoncell (Op. Ausführung der Clavierpartie dieses Werkes durch Herrn Prof. Dr. Rei unseren Kammermusik-Soiréen schon oftmals Gegenstand der Begeisterung war es auch diesmal, ja sie bereitete dem allverehrten Künstler vielleicht n Triumphe als früher. Seine Partner — die Herren Hilf und Klengel — Ihrige zum Glanz der Executirung im Ganzen bei, waren also auch des wo Beifalls theilhaftig. — Franz Schubert's Streichquartett in Gdur (Op. den Schluß des Abends. Seit sehr langer Zeit hier in Leipzig nicht zu kommen und überhaupt selten gespielt, mag dieses Werk für Viele aus den eine Neuheit gewesen sein. Es repräsentirt den vollen und ächten Schubert unerschöpflichen Erfindungs-Reichthum, dem unsäglichen Reiz seiner Ideen Frappanten seiner Harmonik. Bei wirklich vollendeter Executirung übte es nicht wegzuleugnenden und trotz angebrachter Striche noch immer erorbitan eine hinreißende Wirkung auf die Hörerschaft aus und verschaffte Herrn Hilf Genossen eine überreiche Beifallsernte.

* Brüssel, 30. December. Nach erfolgter Wiederherstellung des Teno hat endlich am vergangenen Montag die Reprise von Wagner's seit drei Je gegebenem „Lohengrin" im Théâtre de la Monnaie vor sich gehen könne ist, wie nicht anders zu sagen, recht befriedigend ausgefallen. Das Wer ersichtlicher Sorgfalt einstudirt worden und Herr Flon dirigirte es mit Intel Energie; das Orchester ließ nichts oder nur wenig zu wünschen übrig, desgl die Chöre, und von den Darstellern waren es besonders Herr Lafarge (Herr Seguin (Talramund), die Damen De Nuovina (Elsa) und Wolf (Ortr Verdienstliches leisteten. Mit der Inscenirung stand die Regie nicht imm Höhe ihrer Aufgabe, was aber den Eindruck des Ganzen nicht wesentlich tigte. — Im Conservatorium war neulich ein zweites Zöglingsconcert, i ein neues Werk des Prix-de-Rome Herrn Gilson — eine Elegie — Interesse erregte, dann aber auch eine fünfzehnjährige Violinistin, Mlle. V Auditorium durch ihre bereits glänzende Virtuosität in Bewunderung versetzt Union des jeune compositeurs hat letzte Woche im Cercle artistique e gegeben, welches Arbeiten von verschiedenen ihrer Mitglieder zur Vorführun Die Zuhörerschaft zeigte sich von diesen Erzeugnissen ihrer jungen belgische

1882

BOSTON MUSIC HALL.

PROGRAMMES

FOR

RAFAEL JOSEFFY'S

PIANO CONCERTS.

HIS LAST APPEARANCES IN BOSTON.

SATURDAY AFTERNOON, APRIL 15th, at 2,

WEDNESDAY EVENING, APRIL 19th, at 8,

When he will have the assistance of

A GRAND ORCHESTRA.

MR. CARL ZERRAHN, Conductor.

AND

SATURDAY AFTERNOON, APRIL 22d, at 2.

STEINWAY & SONS' PIANOS used at all JOSEFFY CONCERTS.

C. H. SIMMONS & CO., PRINTERS, 50 BROMFIELD ST., BOSTON.

Programme for Saturday Afternoon, April 15, at 2.

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1. *a.* SONATE. Op. 53. in C. (*Waldstein.*) . *L. von Beethoven.*
   Allegro con brio. Adagio molto. Rondo: Allegretto moderato.—
   b. OVERTURE, ARIA, and BOURREE. . *Bach—Joseffy.*
   c. ARIETTA DI BALLETTO. . . *Gluck—Joseffy.*

2. *a.* DES ABENDS. . . . .
   b. WARUM. . . . . .
   c. TRAUMESWIRREN . . . . } *Schumann.*
   d. VOGEL ALS PROPHET. . . .
   e. TOCCATA. . . . . .

3. *a.* THREE SONGS WITHOUT WORDS. (F major, E major, C major). . . } . *Mendelssohn.*
   b. TWO MOMENTS MUSICALES. A flat major. F minor. . . . . } . *Schubert.*
   c. BARCAROLE. (Auf dem Wasser zu singen.) . . . . . } *Schubert—Liszt.*
   d. HARK! HARK THE LARK. . .

4. *a.* AU LAC DE WALLENSTADT. . . .
   b. GNOMENREIGEN. . . . . .
   c. RHAPSODIE HONGROISE No. 12. (*à Joachim*). } *Liszt.*

STEINWAY & SONS' PIANOS used at all JOSEFFY CONCERTS.

Programme for Wednesday Evening, April 19, at 8.

1. OVERTURE. "Rosamunde." . . . *Schubert.*

ORCHESTRA.

2. CONCERTO No. 1. E minor. . . . *Chopin.*
1. Allegro maestoso. 2. Romanze. 3. Rondo.

RAFAEL JOSEFFY AND ORCHESTRA.

3. ANDANTE from the Italian symphony. . . *Mendelssohn.*

ORCHESTRA.

4. CONCERTO. A major. . . . . *Mozart.*
1. Allegro (Cadenza by Rafael Joseffy). 2. Adagio.
3. Allegro Assai.

RAFAEL JOSEFFY AND ORCHESTRA.

5. FACKELTANZ (in B flat). . . . *Meyerbeer.*

ORCHESTRA.

6. CONCERTO. No. 2. G minor. . . . *Saint-Saëns.*
1. Andante sostenuto. 2. Allegro scherzando.
3. Presto.

RAFAEL JOSEFFY AND ORCHESTRA.

STEINWAY & SONS' PIANOS used at all JOSEFFY CONCERTS.

Programme for Saturday Afternoon, April 22, at 2.

1. *a.* PRELUDE, from *Suite Anglaise*, A minor. . } *J. S. Bach.*
   b. GRAND FUGUE. A minor. . . . .
   c. PASSEPIED. . . . . .
   d. GAVOTTE, for the left hand alone. . .
   e. ARIA. . . . . . *Pergolese.*
   f. GAVOTTE. . . . . *Padre Martini.*

2. *a.* SONATE. Op. 110. . . . . } *Beethoven.*
   b. ALLEGRETTO VIVACE, from Op. 31. .

3. *a.* ETUDES. C sharp minor, Op. 10. C sharp minor, Op. 25. F minor. . . . } *Chopin.*
   b. MAZOURKA. B minor. . . . .
   c. VALSE. E minor. . . . . .
   d. NOCTURNE. D flat major. . . .
   e. POLONAISE. A flat major. . . .

4. *a.* TARANTELLA DI BAVURA. . . *Liszt.*
   b. AQUARELLE. . . . . *Joseffy.*
   c. MIDSUMMERNIGHT'S DREAM. *Mendelssohn—Liszt.*

STEINWAY & SONS' PIANOS used at all JOSEFFY CONCERTS.

MUSIC HALL, BOSTON.

THURSDAY EVENING, OCT. 31, 1889,

8.15 O'CLOCK.

OTTO HEGNER

UNDER THE DIRECTION OF

ABBEY, SCHOEFFEL AND GRAU.

PROGRAMME.

1. OVERTURE. "Ruy Blas." . . . . . MENDELSSOHN
Orchestra.

2. "BOLERO." . . . . . .
Mrs. Pemberton Hincks.

3. CONCERTO in E minor. . . . . CHOPIN
Allegro maestoso.
Romanze.
Rondo.
Otto Hegner.

4. QUINTET in E flat. . . . . MAYSEDER
Allegro brillante.
Mendelssohn Quintette Club.

5. { *a* "CHANSON CREOLE."
{ *b* "CHANSON ESPAGNOLE."
Mrs. Pemberton Hincks.

6. ANDANTE from Quartet, op. 11. . . . . TSCHAIKOWSKI
String Orchestra.

7. { *a* RONDO CAPRICCIOSO, op. 14. . . . . MENDELSSOHN
{ *b* SPINNERLIED from the "Fliegende Hollander." WAGNER-LISZT
{ *c* VALSE CAPRICE. . . . . RUBINSTEIN
Otto Hegner.

8. MARCH from Athalie. . . . . MENDELSSOHN
Orchestra.

CONDUCTOR. - Mr. CARL ZERRAHN.

STEINWAY & SONS' CELEBRATED PIANOS USED AT THESE CONCERTS.

Princes' Hall,

PICCADILLY.

MADAME

MADELINE SCHILLER'S

Orchestral Concert

ON

SATURDAY EVENING, MAY 17, 1890,

AT 8.30.

.....

SOLO PIANOFORTE

MADAME MADELINE SCHILLER.

VOCALISTS

MR. & MRS. HENSCHEL

FULL ORCHESTRA,

CONDUCTOR - - - - MR. HENSCHEL.

Stalls, 10s. 6d. Balcony, 5s. Admission, 2s. 6d.

Tickets to be obtained of the usual Agents, and at the Hall.

N. VERT, 6, Cork Street, Burlington Gardens, W

PROGRAMME.

OVERTURE. "Ossian" - - - *GADE.*

CONCERTO for Pianoforte in E minor (Op. 11) - - *CHOPIN.*

MADAME MADELINE SCHILLER.

"INGEBORG'S LAMENT" (from "Frithjof") - *MAX BRUCH.*

MRS. HENSCHEL

PIANO SOLOS—

(*a*) "Kamennoi-Ostrow," No. 22 - - *Rubinstein.*
(*b*) "Charakterstück," No. 4 - - - *Mendelssohn.*

MADAME MADELINE SCHILLER

DUETS with Piano—

(*a*) "Beharrliche Liebe" } - - *Henschel.*
(*b*) "Kein Feuer, keine Kohle" }

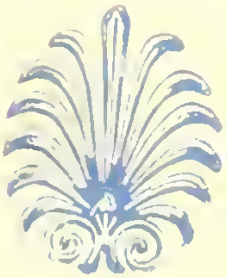
MR. AND MRS. HENSCHEL

PHANTASY on Hungarian Melodies, for Pianoforte and Orchestra - - - - - *LISZT.*

MADAME MADELINE SCHILLER

TORCHLIGHT DANCE, from the Opera "Der Landfriede" - - - *IGNAZ BRÜLL.*

(First time in England)



The contents of THE FOLIO are editorial except such articles as are accredited to their respective authors.

CLASSICAL INCONSISTENCIES.

While forecasting in a recent issue the probabilities and possibilities of the present musical season, we took occasion to express the hope, in view of the fact that comparative perfection was reasonably assured as regards the make up of the Boston Symphony Orchestra and the splendid results that would naturally evolve, that musical crudities in the form of pseudo singers and half fledged pianists might not be introduced in conjunction therewith to destroy the unity and consistency of elements that might otherwise exist. As regards this matter there was much and well grounded cause for complaint last season. Embryotic specimens of the genus soloist in several instances were foisted upon the intelligent and discriminating audiencee assembled at these concerts who had a right to expect the ripest musical efforts attainable. Disappointment and disgust were the inevitable results, and complaints loud and deep were heard in consequence from those who realized the inconsistency and incongruity of the combination. This season it was confidently hoped that the "eternal fitness" of things musical as exemplified in the Music Hall Symphony Concerts would be fully realized; but all hopes in this direction are evidently doomed to disappointment. One can hardly be sanguine of singers now-a-days; the race of good ones is nearly run out, and the announcement of a new vocalist raises no morning glow of expectancy in our minds. But so far as instrumentalists are concerned, the conditions are vastly different, and the act of placing incompetent soloists in concerts of the highest order like those given by the Boston Symphony orchestra is an imposition on its audiences and an outrage on art.

The most pronounced instance of this kind that has occured in the above concerts was the appearance of Mlle. Etelka Utassi, pianist, Saturday Evening, Oct. 27th, who essayed Chopin's Piano Concerto in E minor. Heralded as the pupil of Franz Liszt, (& Co.) a large and indulgent audience were led to expect much—they got the crudest performance of this work, undoubtedly, that has ever been heard in Music Hall—one which, where it did not evoke the severest condemnation of intelligent critics, at least received the charittable consideration of absolute silence. The *Home Journal* pithily remarks: "She now and then played a good scale and in the first movement of the work was somewhat musical; but throughout the most apparent features of her performance were that the concerto was too difficult for her and that she had either a very limited experience in playing with an orchestra or was wholly incapable of doing it. The why and wherefores of Mr. Gericke's consent that such an audacious little amateur should appear in public with an orchestra under his direction are as mysterious as her performance was discreditable." This covers pretty much the whole ground of the matter and perhaps no more need here be said; but the momentous questions arise —are these outrageous and disgraceful inflictions to be continued?—Has the Boston Symphony Concert stage been transformed into an arena for the training of mere novices? If so why not be honest and acknowledge it.

SARASATE—D'ALBERT.

The Great Artists Welcomed to America with Delight.

[Special Dispatch to the Boston Herald.]

NEW YORK, Nov. 18, 1889. Tier rising above tier with the seats all filled, and all who could possibly find room to stand, glad of even this opportunity to welcome to America the greatest violinist and the most remarkable of the modern pianists, was the scene presented at the Metropolitan Onera House at 8 o'clock this evening. The first of the great musical feats to appear was Eugene d'Albert. He was welcomed with no remarkable display of enthusiasm, and sat down to the piano with an ease and apparent sureness that betokened a total indifference to the audience's welcome. Perhaps he was sure of winning them at the end of the E minor concerto, which he commenced in a sure, true and masterly manner. Rarely in this country has that exquisite first movement "allegro maestoso" been played as D'Albert played it this evening, and his calm, sure manner at the beginning gave way to responsive excitement as the vast audience broke out in salvos of applause. After the first movement the house virtually was swayed by the player, and it became most apparent that the artist felt the great voice of the throng, for visibly a nervous excitement became apparent, and he gave the second movement, the lovely romanza, with perfect and beautiful effect, and at the conclusion the true tribute to musical genius was paid to him in a moment of perfect silence before the house broke forth again and again. The rondo closed the concerto, and he was recalled eight times. D'Albert's appearance is peculiar, and to a close observer indicates an eccentric character. He is rather short, chubby and heavy looking, but he plays the piano in an ideal sort of way. He is only 26 years of age, and seems to have mastered every possible difficulty that the pianoforte offers. His playing is at once delicate where delicacy is needful, and he possesses that very rare quality of knowing how to grade his force without in the slighest losing the crispiness of touch, and his phrasing is simply perfect. If any fault with his playing can be found, it is the fact that in places he reads his composers rather than that he is inspired by them. Yet his most remarkable quality is the one of inspiring his auditors with enthusiasm where he himself is enthused. He never falls below the truly great, but he has moments where absolute inspiration is necessary to carry him to the point he achieves, and no audience can possibly withstand paying the tribute that he earns of being absolutely superb. In the three pieces set down for him later on the programme—a Norwegian opus 66 by Grieg, Sarasate's Barcarolle No. 5, and the Strauss Yausig Walzer—he again showed his remarkable technical proficiency, and gave the humorous phases of the Grieg piece with a quaintness and peculiar expression that won for him the greatest applause of the evening. D'Albert certainly surprised his audience into the wildest enthusiasm, and when Senor Pablo de Sarasate made his appearance one would have supposed that even great as was his reputation, and much as was expected from him, nothing in the way of enthusiasm was left but the dapper little Spaniard was as cool as possible, bowed with an ease and surety that made his $15,000 Stradivarius fairly sing, and undoubtedly the greatest violinist living made an impression on the minds of his audience, after having finished the familiar Mendelssohn concerto for violin, that will never be effaced. Even allowing for the large number of enthusiastic compatriots who welcomed the Spaniard on his first appearance, the applause was overpowering and the enthusiasm astounding, particularly after the performance of his own fantasia on airs from "Carmen." Of Sarasate's violin playing nothing can be said except that he stands head and shoulders over any violinist who has been in this country since Wilhelmj's time. His tone is at once large and pure, his bowing perfection, and the fire he puts into his playing is simply indescribable. American audiences, as a rule, do not indulge in bravos and exclamations of approval, nor do they generally rise to their feet to emphasize their applause. But this night witnessed a display of feeling and applause that will remain in the memory of every one in that enormous throng of people. Mr. Abbey tells me that the same programme will be given in Boston at the first concert, and a treat is in store for all you Bostonians, who will hear in D'Albert almost a perfect and ideal pianist, and a violinist who is the embodiment of what one imagines Paganini must have been, with all, so to speak, modern improvements.

BOSTON POST, TI

Nov 20 '89

MUSIC.

THE FIRST SARASATE-D'ALBERT CONCERT.

In spite of the forbidding weather and the heavy prices, there was a very large audience in Music Hall last night. The programme was as follows:

Prelude to "Lohengrin" ..... Wagner
Orchestra.

Concerto for Piano, E minor, with orchestra ..... Chopin
Allegro maestoso. Romanze. Rondo.
Herr Eugen d'Albert.

Concerto for violin, with orchestra ..... Mendelssohn
Allegro. Andante. Finale. Allegro molto.
Senor Pablo de Sarasate.

Solos—
a. Humoresque, op. 6, No. 2. Ed. Grieg
b. Barcarolle No. 5, A minor ..... Ant. Rubinstein
c. Walzer, "Man lebt nur einmal" ..... Strauss-Tausig
Herr Eugen d'Albert.

Fantasia on airs from "Carmen," for violin solo, with orchestra ..... Sarasate
Intermezzo. Habanera. Segnidella. Finale.
Senor Pablo de Sarasate.
Accompanist—Mr. Otto Goldschmidt.

It is very difficult to say anything about this concert except that it was superb. Mr. d'Albert played the concerto as it has perhaps never before been heard in Boston—magnificently, splendidly. His technique is astonishing, of course, but his claims are not based on virtuosity alone; he is an artist to his finger tips—and what magic finger tips they are, by the way, and how they charm wonderful tones from the silent, still wires strung on the wooden box. Such a thing as technical difficulty does not exist for him. Last night he did simply fabulous things, and yet he did them with perfect ease—great, strong, nobly conceived passages; then again the most dainty flower-like touches, and afterwards notes of lonely melancholy, and even bitter sorrow. It was all there in the music as he played it, and hardly a human passion or feeling but what he touched upon. *Vox populi—vox Dei*, they say; well, in that case, D'Albert slept soundly and contentedly last night, for the traditionally cold Boston audience warmed up and applauded and cheered like Neapolitans, or any other hot-hearted people who live in countries where the sun always shines and green things grow. The three short pieces were played in the same amazing way, and the waltz was simply wonderful. As an encore Mr. d'Albert played the intensely difficult Rubinstein study in C major, and this was perhaps his technical triumph of the evening. Perhaps nobody else living could play it as he did; with such astonishing clearness and ease. As a second encore, which was insisted upon, he played the Chopin Bercense. His playing was a little uneven—whose is not? But criticism seems impossible. The man is an artist; more than that, he is a genius; and the best thing to say is, "Saint! c'est le genie qui passe."

MUSICAL MATTERS.

Mme. Teresa Carreno at the Symphony Concert.

The Powell-Hastreiter Concert at Music Hall.

A Solution of the "Encore" Difficulty--Notes.

The third of the season's concerts by the Boston symphony orchestra, Mr. Wilhelm Gericke, conductor, was given at Music Hall last evening, with Mme. Teresa Carreno as the soloist, and a programme including the symphony, op. 88 (Parisian), W. A. Mozart; the concerto for pianoforte in E minor, F. Chopin; the "Hungarian Rhapsody No. 2," F. Liszt, and "Huldigung's Marsch," R. Wagner. It would be pleasant to look upon this programme and its arrangement as an evidence of an intention on the part of Mr. Gericke to recognize the desires of a large number of his patrons, its reception by the audience proving beyond all question that the selections and the order of their arrangement met general approval. The short symphony, written for the Concerts Spirituels of Paris by Mozart during his visit to that city in 1788, is full of his best work, and its performance was a source of rare enjoyment. Mme. Carreno's appearance as the soloist of the evening also made a most notable event, and the triumph she won by her performance of the Chopin concerto was one of the most memorable ever gained by this delightful artist in this city. Pianoforte playing is not always a source of unqualified pleasure, even by the artists who are considered competent to appear at these concerts, but Mme Carreno is one of the very few pianists whose presence is always an attraction to the real music lover. Her playing is that of a genius, rather than the too frequent illustration of the results of an extended term of diligent study, and it reflects her own personality in the most charming way. Her touch is so absolutely free and clear, her readings so intelligent and full of sentiment, and her technical attainments so far beyond those of the average virtuoso of the day, that it is no wonder she holds an audience spell-bound as she did last evening, and commands such applause as that which called her back to bow her acknowledgments again and again after she had concluded the concerto. The Liszt rhapsody gave the new flute player a fine opportunity to display his abilities, and he again proved himself a most valuable addition to Mr. Gericke's band, the solo passages for his instrument being played with faultless purity of tone and thoroughly artistic elegance. The Wagner march gave a brilliant ending to this most enjoyable concert, and dismissed the audience with pleasant memories of the evening's programme.

Boston Music Hall.

SEASON 1887-88.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

III. CONCERT.

1887

SATURDAY, OCTOBER 29TH, AT 8, P. M.

PROGRAMME.

W. A. MOZART.	SYMPHONY, op. 88. (Parisian.) (Composed in Paris, June, 1778.)
F. CHOPIN.	CONCERTO for PIANOFORTE in E minor.
F. LISZT.	HUNGARIAN RHAPSODY, No. 2. (Orchestrated by K. Müller.)
R. WAGNER.	HULDIGUNG'S MARSCH.

SOLOIST:

MME. TERESA CARRENO.

MUSICAL. Saturday +

Boston Symphony Concert.

The third concert of the Boston Symphony Orchestra in Music Hall last night attracted the largest audience of the season thus far. Every seat on the floor was occupied, the galleries were filled, and there was but little standing room left. The programme was not of so serious a character as usual at these concerts, but it was none the less to be enjoyed, notwithstanding. The selections were well balanced, and a pleasing variety was obtained. The performances opened with Mozart's "Parisian" Symphony in D. The work is not one of the best in its kind that the composer has left to the world; but it is full of life, of the buoyancy of youth, and of grace and brilliancy. The finale is the most interesting movement because of its unflagging animation and its fluent and ingenious counterpoint. It was beautifully read and played; the tempi were perfect, and the color beyond improvement. Liszt's Hungarian Rhapsody No. 2, arranged for instruments, was wonderfully performed. The fine discipline of the orchestra was shown at its very best, and the results were among the most brilliant and effective that have ever been achieved in Music Hall. The players were as one instrument which the conductor used at his pleasure, and it was easily obedient to even his most capricious desire to produce originality in effect. In this work the new flautist was called upon to show his skill in the difficult bravura passages that fell to his lot, and he acquitted himself in the most triumphant manner, proving himself an artist of the highest merit. Fine tone, faultless execution, masterly style, perfect intonation,—what more could be wished for? He received the unusual compliment of two enthusiastic calls at the conclusion of the selection, and he fairly earned and richly deserved them. The concert ended with Wagner's "Huldegung's March," by no means the best of the composer's achievements in this direction, and interesting rather in its orchestration than in its themes. It was splendidly played, however, and made a fitting culmination of the glorious night's work of the orchestra. The soloist was Mme. Teresa Carreno, who played Chopin's Concerto in E minor. We find it difficult to express the surprise and the pleasure her playing excited. Her technique was of the highest finish and delicacy, her phrasing thoroughly artistic, and elegant grace and refinement of taste characterized the effort throughout. It was admirable Chopin playing, perhaps now and then a little overdone in respect to rubato; but always thoughtful, tender, chaste in sentiment and exquisite in poetic feeling. It was a genuine pleasure to listen to the pearliness and purity of her scale playing. We have never before heard her in such worthy work and with such affluent results of true artistic inspiration. Three stormy recalls rewarded her, orchestra and conductor joining in the applause. The programme for the next concert is: Overture, "Ruins of Athens," Beethoven; Serenade for Strings in E-minor, Fuchs; Symphony No. 1, in C-minor, Brahms. Miss Emma Juch is to be the soloist.

Boston Music Hall.

SEASON 1888-89.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

III. CONCERT.

1885

SATURDAY, OCTOBER 27TH, AT 8, P. M.

PROGRAMME.

PETER CORNELIUS. OVERTURE. "The Barber of Bagdad."
(First time in Boston.)

F. CHOPIN. CONCERTO for PIANOFORTE, in E minor. op. 11.
Allegro maestoso.—Romance, Larghetto.—
Rondo vivace.—

F. MENDELSSOHN. SYMPHONY No. 3, in A minor, "Scotch."
Andante con moto.—Allegro un poco agitato.—
Vivace non troppo.—Adagio.—
Allegro vivacissimo, and Allegro maestoso assai.

SOLOIST:

MLLE. ETELKA UTASSI.

BOSTON MUSIC HALL.

PROGRAMME

FOR

MR. A. P. PECK'S ANNUAL CONCERT,

WEDNESDAY EVENING, APRIL 14TH, 1880,

At eight o'clock.

ARTISTS:

MISS GERTRUDE FRANKLIN, Soprano.

MISS EMILY WINANT, Contralto.

OLE BULL, Violinist.

CARLYLE PETERSILEA, Pianist.

And GRAND ORCHESTRA.

MR. THEODORE THOMAS, Conductor.

MR. HENRI STRAUSS, Accompanist.

The Chickering Piano is used at this concert.

Programme.

OVERTURE—"Tannhauser." . . . *Wagner.*

ORCHESTRA.

ARIA—"Ah rendimi quel core." . . . *Rossi.*

Miss EMILY WINANT and ORCHESTRA.

AIR. . . . . *Bach.*

ORCHESTRA.

PIANO CONCERTO. E minor. . . . *Chopin.*

a. Allegro Maestoso.
b. Romance. (Larghetto.)
c. Rondo, (Vivace.)

CARLYLE PETERSILEA and ORCHESTRA.

SHADOW SONG. from "Dinorah." . . *Meyerbeer.*

(With piano accompaniment.)

Miss GERTRUDE FRANKLIN.

INTERMISSION.

CONCERTO IN A MAJOR. . . . . .

a. Allegro maestoso. *b.* Adagio sentimentale.
c. Rondo Pastorale.

Composed and performed by
OLE BULL.

BALLAD—"Sunset." . . . . *Dudley Buck.*

(With piano accompaniment.)

Miss EMILY WINANT.

BALLET—"Feramors." . . . *Rubinstein.*

ORCHESTRA.

AIR AND VARIATIONS. . . . . *Rhode.*

(With piano accompaniment.)

Miss GERTRUDE FRANKLIN.

SLAVONIC RHAPSODY, op. 45. No. 3. . . *Dvorak.*

ORCHESTRA.

CHICKERING PIANOS USED AT ALL JOSEFFY CONCE

Something of the enjoyment of those who have heard Joseffy is owing to the Chickering Piano upon which he played. It was a noble instrument, that le easily to the exacting demands made upon it by the player in respect to varie pression and sweetness and volume of tone. — *Boston Gazette, March* 14.

If in such playing as Joseffy's, all thought of ivory and wood and iron van tirely, so that there seems to be no gross material medium between the musica tion, and the tones themselves, let us not forget that the Chickering instrume served him so admirably, was one of the best ever heard in this city, *facile* among those of other makers which have figured lately in our concert rooms. firm is bringing out its very best in just these happy days. — *Dwight's Journal March* 27.

Joseffy played upon a superb Chickering Grand at his recent concerts. So praise lavished upon the pianist must also be bestowed upon the piano. — *April*, 1880.

J. E. Simonds, Printer, 50 Bromfield Street, Boston.

MUSIC AND DRAMA.

THE BROOKLYN PHILHARMONIC.

Perhaps the chief interest in the Brooklyn Philharmonic Society's third concert centred in the appearance of Moriz Rosenthal, the piano virtuoso, for at no time during the current season has so numerous an audience been seen within the walls of the Academy of Music as on Friday afternoon, and again on Saturday evening.

For our own part we wish that Herr Rosenthal had played something else than the Chopin E Minor Concerto, with which he and a host of lesser pianists have now made us more than familiar. An artist commanding so phenomenal a technique, so sensuous a touch, such keen intelligence, and such remarkable physical endurance should now and again set himself the very highest of tasks. We could not but admire his interpretation of the Chopin concerto, but would have preferred hearing him in a work by Rubinstein, Brahms, or Saint-Saëns. In the opening Allegro the tempo was, to our thinking, too rapidly taken, and the orchestra, unaccustomed to such time, failed to keep pace with the soloist. Nothing, however, could have been more delicate and poetic than his playing of the Romanza. As for the rondo movement, it was a triumph of technical skill and brilliancy.

The peculiar arrangement of two of Liszt's Rhapsodies and the "Chant Polonais," by Chopin, are also becoming a trifle wearisome. It is true that Rosenthal plays both these things with astounding virtuosity, but no less true is it, on the other hand, that he plays them a great deal too often. In the finale of the Rhapsodies Herr Rosenthal would do well to conceal his art and the difficulties of his arrangement a little more than he does.

A new transcription by Mr. Theodore Thomas of a Largo and Allegro by Bach was, to tell the truth, something of a disappointment. Not that Mr. Thomas has failed in doing his work well. This music, however, is not of the sort that lends itself as gracefully to the language of the orchestra as other works by Bach. If certain musicians, such as Ahert and Esser, have acquired a reputation as transcribers of Bach music, it is not because they were more skilful in the art of orchestration, or that they entered more deeply into the spirit of Bach's writings, but rather because they had an instinct for choosing only such of the great fugue-master's works as lend themselves to an orchestral dress, and leaving severely alone such as do not. Mr. Thomas's orchestration is nearly always scholarly and frequently effective. Only here and there did it seem to us a trifle turgid. And Bach, however complex, should always be as clear and transparent as possible.

By far the most enjoyable feature of the concert was the performance of Rubinstein's "Dramatic" Symphony. Here the orchestra played superbly, with splendid beauty and volume of tone, remarkable finish and precision, and much more than its wonted spirit.

MUSIC.

TWENTY-FOURTH SYMPHONY CONCERT.

PROGRAMME.

Overture, "Sakuntala" ..... Goldmark

Concerto for pianoforte in E minor, op. 11. Chopin
Allegro maestoso — Romance, Larghetto — Rondo vivace.

Symphony in C major ..... Schubert
Andante; Allegro ma non troppo—Andante con moto—Scherzo (allegro vivace)—Finale, (Allegro vivace).

Soloist, Frl. Adele Aus Der Ohe.

Three new faces were to be seen in the orchestra at this the last symphony concert of the season; they were the first clarinet, first oboe, and trumpet. It is unexpected, to say the least, that such a change should be made for the twenty-fourth concert, although something of the kind was surely needed. It would not be quite fair to give an opinion on the performances of these gentlemen at present, for it is too early to judge of their merit, and the programme did not offer them any very brilliant opportunities to make the most of their instruments. It is certain, at any rate, that they were not in the best of tune with the rest of the orchestra, but this defect will probably remedy itself in course of time.

The programme was nothing to be proud of. Some overture beside "Sakuntala" should have been chosen, or else some symphony other than that of Schubert. The orchestration of "Sakuntala" completely killed that of the Chopin concerto and that of the symphony. The performance of the opening overture was good, without being remarkable. The more "Sakuntala" is heard, the less does it justify a permanent position on our concert programmes. It has certain sensuous qualities; many of its *motifs* are good, without being deep; it is well orchestrated and has a certain *chic*. But it does not wear well. It is superficial and lacks the depth necessary to keep a work interesting and to make it seem new every time we hear it.

An excellent reputation had preceded Miss Adele Aus Der Ohe, who played last Saturday evening for the first time before a Boston audience, and, in some things, she certainly sustained this reputation. Miss Aus Der Ohe sits at the piano as if she had perfect control of herself and of her instrument, and so she has; only she appears a little too much so; there is an ostentation in her display of a really very finished execution that may appeal to a certain class of people, but that is far from being artistic. Miss Aus Der Ohe's conception of the first concerto of Chopin was a thoroughly feminine one; in fact, the feminine element in it was exaggerated; many passages would end in a completely inaudible pianissimo, and others were too soft throughout to be distinguished in a satisfactory manner. Per contra, some things were admirably, beautifully done, especially those things where this peculiar style could be made to appear to the best advantage. The best playing was done in part of the slow movement and in the last; the first movement suffered the most from the exaggeration of sentiment which we mention above, and from a too constant use of the pedal, and one that lacked sufficient discrimination. The success which the soloist achieved with the audience would have been flattering to any artist; the applause was hearty and general; again and again was the lady called out to bow her acknowledgments to an enthusiastic audience.

Technically, the Schubert symphony was well played, but that is not saying very much, for it does not make any great demands on an orchestra from a technical point of view; the faulty intonation of the wood-wind was unpleasantly prominent in the piece, and detracted much from its musical merit. Altogether, neither orchestra nor conductor succeeded in making the symphony interesting, a task which is not easy under any circumstances.

This concert closes the series of Symphony concerts for this season; the first concert of the next season will take place on Oct. 15, and the programme is not yet announced; but it is comparatively safe to say that it will be something like this:

1. Overture.
2. Solo.
3. Orchestral arrangement played by the strings alone.
4. Symphony.

Thomas's Popular Matinee.

THE following was the program for last Thursday afternoon's fourteenth Thomas Popular Matinee:

Overture—"Egmont"..... Beethoven
Allegretto Grazioso—Second symphony..... Brahms
Concerto, No. 1, E minor..... Chopin
Mme. Madeline Schiller.
Overture—"Hositzka"..... Dvorak
Bilder aus Osten (Pictures from the Orient)..... Schumann
(Orchestration by Carl Reinecke.)
Suite—"Scènes Pittoresques"..... Massenet

This program, although containing absolutely nothing new, was well-selected and interesting. Owing to the extreme severity of the weather, many of the lady and young folks attendant at these matinees were absent on this occasion. Those, however, who had braved the cold were rewarded, if not with a warm reception, for the Academy had been insufficiently heated on Thursday afternoon, yet with a very perfect rendering of the orchestral selections on the program, notably so of Beethoven's immortal "Egmont" overture, of Dvorak's characteristic "Husitzka" overture and of the nicely-orchestrated Schumann "Pictures from the Orient," in B minor.

The soloist of this matinee, Mme. Madeline Schiller, cannot be congratulated on her performance of Chopin's beautiful E minor pianofore concerto. She played coldly from beginning to the end; her phrasing was affected; her dynamic changes of the most extravagant kind, winding up usually with a pianissimo which nobody, probably not even the lady herself, could hear; she dragged the tempi most unmercifully, and generally speaking the performance, not aided by an over-careful accompaniment, was a rather poor and unsatisfactory one. Feby 1886

Watson art Journal Mch 21. 1874

New York Philharmonic Society.

The Fifth Philharmonic Concert took place at the Academy of Music on Thursday evening, March 14th, before a very large audience, even the amphitheatre being densely crowded. The programme was both excellent and interesting. It was as follows:

PART I.

Symphony—No. 4, in C major, Opns 38, 'Jupiter'..Mozart
1. Allegro Vivace. 3. Minuetto, Allegretto.
2. Andante Cantabile. 4. Finale—Allegro molto.
Scena—'Che faro senza Euridice.'—Orfeo. .....Gluck
With orchestral accompaniment,
Miss Antonia Henne.
Romance and Rondo—For the Pianoforte, from the Concerto in E minor, Op. 11..... .....Chopin
Wit orchestral accompaniment,
Mr. Emile Guyon.
a. O Frage Nicht!.... .....Rubinstein
b. Nachhall.....Rubinstein
With piano accompaniment,
Miss Antonia Henne.

PART II.

Symphony—No. 5, Lenore.....Raff

We do not think that the interpretation of the Jupiter Symphony was up to the standard of the Philharmonic Society. The three first movements were taken at too slow a tempo, so slow indeed, that they dragged, to the great detriment of the general effect. It rendered decided contrast impossible, and tended to mar whatever of delicate and artistic coloring that was vouchsafed in rendering. The last movement was taken in just tempo, and was most brilliantly and admirably played. Indeed, the execution of the whole Symphony was thoroughly good, the fault resting with the interpretation of the conductor, who we think did not fall in with the composer's intention.

Mr. Emile Guyon performed on a S way Grand Piano, of splendid power capacity, the andante and finale of Chopin's E minor concerto. Mr. Guyon has a nice touch and his execution is facile, brilliant to a certain extent, and well articulated, but it lacks *brio* and impulse; he is a good pianist, but is not up to what the Philharmonic standard should be. His reading of Chopin was very weak; he took the tempi too slow, and all the delicate fioriture embroidery, through which so much of the tender and exquisite imagination of the composer is revealed, was executed in such a square, matter-of-fact manner, that it lost nearly all of its peculiar significance. Mr. Guyon lacks individuality; he is an excellent and tasteful musician, and an accomplished pianist, but he is certainly not in a state of sufficient practice to make a favorable impression upon the public, coming as he does after such concert-pianists as have appeared in the concert-room for some time past. The public will draw comparisons, and an admirable player, not in full practice, will be judged by what he shows, and not by what he is, especially when he challenges comparison, by assuming the most prominent position that our city affords, namely, the Philharmonic Concerts.

Boston Music Hall.

SEASON 1886-87.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XXIV. CONCERT.

1887

SATURDAY, MARCH 26TH, AT 8, P. M.

PROGRAMME.

CARL GOLDMARK. — OVERTURE, (Sakuntala.)

F. CHOPIN. — CONCERTO for PIANOFORTE in E minor.

FR. SCHUBERT. — SYMPHONY in C major.

Andante; Allegro ma non troppo.—
Andante con moto.—Scherzo (allegro vivace).—
Finale, (Allegro vivace).

SOLOIST:

FRL. ADELE AUS DER OHE.

FIFTH PEABODY CONCERT, Saturday, February 3rd, 1877.

AMERICAN—ENGLISH.

GENERAL REHEARSAL to the fifth concert, Friday, February 2nd, at 3 o'clock.
s, 25 cents each, at the door.

PROGRAMME.

PART I.

Arcangelo Corelli 1653–1713. **Chamber sonata** B flat major. Work 2. No. 5.
Composed in Rome, 1685.

Preludio.
Allemanda.
Sarabanda.
Tempo di Gavotta.

Giov. da Palestrina 1524–1594. **Ave Maria** for female voices.
Composed in Rome, 1561

STUDENTS OF THE CONSERVATORY.

L. Cherubini 1760–1842. **Overture** to the opera *Elise.*

V. Bellini 1802–1835. **Recitative and cavatina** from the opera *Capuleti e Montecchi.*

MRS. LIZZIE ANNANDALE.

PART II.

Fr. Chopin 1810–1849. **Piano-concerto** E minor. Work 11.

Allegro maestoso.
Romance, larghetto.
Rondo, vivace.

MADAME NANNETTE FALK–AUERBACH.

Fr. Schubert 1797–1828. **Songs** with piano.

The linden tree. Work 89
Death and the maiden. Work 7. No. 3.
The trout. Work 32.

MRS. LIZZIE ANNANDALE.

F. Mendelssohn Bartholdy 1809–1847. **Italian symphony** A major. No. 4. Work 90.

Allegro vivace.
Andante con moto.
Con moto moderato.
Saltarello, presto.

haikowski

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e world for 50 years. Dr. Hans Von Bulow, the great pianist,
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ing.

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Tuesday Evening, March 12, at 8.

Leipzig Phil. orch.
Tremont Temple

• • • Program • • • 1901

1. Symphony No. 6 (Pathetique) . . . . . Tsc
   - Adagio. Allegro non troppo
   - Allegro con grazia
   - Allegro motto vivace
   - Adagio. camentoso
2. Concerto for Pianoforte, E Minor . . . . . .
   - Allegro maestoso
   - Romance—(Larghetto)
   - Rondo—(Vivace)

   Herr von Slivinski
3. Overture No. 3. "Leonore" . . . . . .
4. Prelude and Liebestod from "Tristan u. Isolde" . .
5. Peer Gynt Suite . . . . . .

CONCERTS. Oct 11. 1872

Orchestra

The resumption of the Crystal Palace Saturday Afternoon Concerts is one of the most cheering among the indications of coming winter. True, the wintry association is kept out of the title: the concerts make up the "autumn series" only. But as the succession of autumn extends to April, 1873, it may be doubted whether more comfort is not got out of the fact than the naming of these concerts. To the scheme of the coming season we have referred. It embraces Beethoven's nine Symphonies, which are to be given in chronological order; together with Mozart's small symphonie work in E flat, composed at Salzburg in 1773, when its author was only seventeen years old; and a symphony in B (MS.) by Schubert, which last is understood to be an unknown work for small orchestra, now in the Vienna library. Other works will include Brahms's serenade in D, Schumann's "*Paradise and the Peri*," Bennett's "May Queen." Mozart's Concerto in B flat, written in 1791 for a performance in Vienna, will be introduced by Mdme. Arabella Goddard, and Beethoven's posthumous Rondo in B flat is promised, and, also Rubinstein's Concerto in D minor.

On Saturday the first of these concerts took place, with the following program :

Overture ("*Olympie*")	Spontini.
Grand Scena, "Ah, perfido," Madme Sinico	Beethoven.
Symphony, No. 1 in C.....	Beethoven.
Song, "My mother bids me," Madame Sinico	Haydn.
Pianoforte Solo, Romance and Rondo from the Concerto in E minor, Madame Mangold-Diehl	Chopin.
Air, des Bijoux ("*Faust*"), Madame Sinico....	Gounod.
Festival Overture (MS.) (first time).....	F. H. Cowen.

The first number—Spontini's overture—was not the most interesting specimen of the composer's work. Saving the andantino in F major in which an effect is got out of the *sordini*, it is dull and commonplace. Hardly indeed have any of Spontini's overtures and preludes much interest apart from the works to which they belong. He loved the pomp of theatrical surroundings—stage effect, dramatic pageantry; and for these he worked, as in similar fashion though with much broader results did Meyerbeer after him. Following the "*Olympie*" extract Mdme. Sinico in singing "Ah perfido" gained considerable applause, although the music was occasionally too high for her voice. Then came the *piece de résistance* of the day, No. 1 Symphony (in C) of Beethoven. It is hardly necessary to say that the execution of the four movements of which it is composed was all that could be desired. From the opening discord, characteristic of Beethoven, to the beautiful minuet and trio the playing was admirable, and the attention close. The romance and rondo from Chopin's Concerto in E minor is as welcome in its way as Beethoven's symphony; and its execution was, if anything, still more charming. The pianoforte part was played by Mdme. Mangold Diehl, whose very praiseworthy efforts were well seconded by the orchestra both in the poetic "Larghetto" and the varied and dashing rondo. The success of these extracts are sufficient to warrant the introduction of Chopin's entire concerto into some future program. The remaining instrumental piece of the concert was Mr. F. H. Cowen's "Festival Overture," composed for the recent music meeting at Norwich—a composition distinguished more by technical knowledge than by attractive merits. Originality is certainly not its strong point. The vocal selection as originally laid out, had to be varied in consequence of the sudden hoarseness of Signor Gustavo Garcia. Mdme. Sinico stepped into his place and gave the two songs quoted above. On taking up his usual position, Mr. Manns received the usual friendly recognition. Ten more concerts are to take place before Christmas; and the remaining fourteen of the series will be given from January 18 to April 19. To-morrow the program will include Spohr's symphony, *Die Weihe der Töne*.

I. Piano avec orchestre. par M. Lenz 1873

Premier concerto, op. 11, *mi mineur*, dédié à Kalkbrenner. — A l'opinion que je lui avais exprimée, « que Kalkbrenner ne devait » pas y avoir compris grand'chose », Chopin répondit : « C'était à » mes debuts à Paris. Kalkbrenner régnait alors, il fallait bien » lui faire un peu la cour. » L'œuvre est taillée sur le patron classique du concerto en trois parties (allegro maestoso 3/4, *mi mineur* ; larghetto (romance) quatre temps, *mi majeur* ; rondo 2/4, *mi majeur*.) Il n'y a, dans tout le répertoire de la musique de concert, rien à comparer au premier morceau, pour la grâce avec laquelle l'instrument traduit la pensée, pour la puissance de l'effet, pour l'élan dramatique, pour l'intérêt des idées. Tout se rapporte au piano et à ses moyens d'action ; rien ne repose sur l'idée symphonique. Nous ne connaissons aucune cantilène confiée au piano qui égale en charme le deuxième thème, en *mi majeur*. Là, Chopin est le Bellini du clavier ; de plus, ce motif est harmonisé avec un goût parfait. Le premier thème *mi mineur* a un caractère viril : le second est, pourrait-on dire, plus féminin ; l'expression en est passionnée, et peut se rapporter au style de la musique dramatique italienne, mais dans le meilleur sens du mot. Le pianiste doit être premier ténor, premier soprano, mais toujours chanteur, et chanteur de *bravoure* dans les traits. Chopin voulait qu'on s'efforçât d'exécuter tous les traits dans un style *cantabile;* c'est ainsi qu'il exerçait Filtsch, son élève bien-aimé, à rendre tout ce premier morceau. Lui-même ne jouait plus le concerto à cette époque (1842) ; il avait déjà alors renoncé à se faire entendre en public. Il nous a joué les thèmes d'une manière admirable, et nous a donné de précieuses indications pour les traits. Il conseillait d'obtenir le *cantabile* dans ces passages en observant une certaine mesure, une certaine retenue dans la grande sonorité et dans la *bravoure*, en cherchant à donner une signification au moindre fragment de motif, à obtenir une grande délicatesse de touche, même dans les traits qui ne sont que des traits, ce qui est l'exception dans ce concerto. Il n'était jamais question du second ni du troisième morceau : le premier est un chef-d'œuvre à lui seul, et se suffit ; le second est un nocturne fatigant, le troisième un rondo de Hummel. Il est à regretter que les grands pianistes ne fassent entendre plus souvent ce magnifique « allegro maestoso » comme un concerto complet, formant un tout et se passant parfaitement d'un complétement quelconque.

Quelques particularités encore sur ce concerto. Filtsch étudiait chaque solo séparément ; Chopin ne lui laissait pas jouer le tout en une fois, il en eût reçu une impression trop vive pour sa délicate nature. Un jour, Filtsch exécuta le second solo, dans lequel le motif revient en *ut majeur* et où le développement se complète, puis le trait *a tempo*, avec une telle finesse de nuances et une si ravissante expression que Chopin lui dit : « C'est bien, mon garçon, tu as parfaitement joué cela, j'essaierai moi-même

Joseffy concert. And it well deserved a large
ence, for not only was the pianist to have ord
assistance and perform the higher composit
his instrument, but he was to give *three* of the
of largest form (the concerto) an achievement
might tax even the highest technique to the
The arduous task was so excellently filled th
strain was lost sight of altogether, and the a
could follow the music without thinking of the
lean labor. In the E-minor concerto of Cho
find Joseffy inapproachable. He is so thorou
home in *fioriture*, and takes such delight in dai
bellishments, that he fits the Chopin school
glove. The orchestra was timid in attack in th
movement, and the strings were sometimes
hind by the rapid execution of the pianist, bu
was less of this dissension than at any previo
formance of the virtuoso, who seems to be s
in tempo, and pays more attention to ensemb
formerly. The last two movements of this wor
superbly given, both in the piano part, and (sa
a slip in the woodwind in the *Romanze*) in the
tra. The Mozart concerto did not appeal very
ly to the audience. Piano playing has under
great change since it was composed, and it is n
out with the breadth that keeps the Beethov
certos imperishable. We did not greatly adm
cadenza which Mr. Joseffy added to the wo
seemed a sort of incongruous sandwich,—a sl
Mozart theme between two very thick slices
seffy. The Allegro Assai, which closed this wo
full of *verve* and dash. But the most fiery wo
one in which the pianist demonstrated that he
gressing in musical breadth and power, w
G-minor concerto of Saint-Saens. The b
of the first movement was, after
quiet vein of Mozart, doubly effective. The
snaps" of the *Allegro Scherzando* were electric
rapidity and brightness, although the flute was
to give the imitations with clearness. The
as if to show that the pianist was not exhaust
immensely forcible, and the terrific bravura pa
at the close, proved that the pianist is not con
his finger action for effects, but has a wond
developed elbow and wrist action. Taken alto
this concert has shown Joseffy to better adv
than ever before. It was an occasion which
memorable in this exceptionable musical seas
among the numerous piano concerts we have
Boston. We must not fail to notice the ex
work of the trombones and cornet in the Mey
Fackelhanz. We have never heard the bras
such faultless work. Mr. Zerrahn's leading
serves great praise, for the concert was esp
difficult for the conductor.

Romanza & Rondo Julia Rive. King with Harvard Feb 27 1879
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GRAND CONCERTO

(MI-MINEUR)

pour

Pianoforte

AVEC

Accompagnement d'Orchestre

PAR

FRÉD. CHOPIN.

OP. 11. PR. M. 12,— netto.

PARTITION.

PROPRIÉTE DE L'EDITEUR.
ENREGISTRÉ AUX ARCHIVES DE L'UNION.

LEIPZIG, FR. KISTNER.
(Médaille d'or de l'Empereur d'Autriche.)
4528.

C

every movement duly applauded. At the same concert Mdme Annette Essipoff gave a striking example of her proficiency in the music of Chopin, substituting, however, for the promised concerto in F (No 2), the *andante* and *finale* from the one in E minor and major (No 1). About the first of these movements Chopin himself writes,—"It is conceived in a romantic, quiet, half-melancholy spirit, so as to give the impression of the eye resting on some much admired landscape. . . . I have made the violins play '*con sordini*' (muted). Will that have a good effect? Time must show." (Moritz Karakowski's *Life, Letters, and Works.*) Time has shown that the effect is good, more especially when the pianoforte part comes from such delicately sensitive fingers as those of Mdme Essipoff, swayed, too, by a mind in all respects congenial. Later in the evening the accomplished Russian pianist gave a *nocturne, étude*, and mazurka from the same source, in each, not for the first time, establishing her right to be regarded as a genuine disciple of the greatly extolled Polish "virtuoso."

Mus. Record

The Concerto in E minor, Op. 11 (Vol. I., p. 155 Messrs. Augener and Co.'s edition), dedicated to Mr. Fr Kalkbrenner, shows more of *volonté* and less of *inspirati* than the one in F minor. One can almost read in it t words of the composer, "If I have only the allegro a the adagio completely finished, I shall be in no anxi about the finale." The elongated form of the first mo ment—the introductory *tutti* alone extends to 138 bars compares disadvantageously with the greater compactn

M. 46.46
Allen A. Brown
Aug 14, 1894

Philharmonic Society of Boston
Music Hall

FIFTH CONCERT.

Thursday Evening, May 5, 1881.

REQUEST PROGRAMME.

PART I.

1. OVERTURE to "The Meistersinger" . . . WAGNER.

2. { *a.* ROMANCE / *b.* RONDO } (from Concerto in E minor) CHOPIN.

MR. CARLYLE PETERSILEA.

3. SCOTCH SYMPHONY . . . . . MENDELSSOHN.

a. *Andante con moto — Allegro un poco agitato.*
b. *Andante come primo — Vivace non troppo.*
c. *Adagio.*
d. *Allegro vivacissimo — Allegro maestoso.*

PART II.

4. OVERTURE to "As You Like It" . . JOHN KNOWLES PAINE.

5. DANSE MACABRE . . . . . SAINT-SAËNS.

6. OVERTURE to "William Tell" . . . . ROSSINI.

In considering these concertos one cannot help exclaiming, What a pity that Chopin should have set so many beautiful thoughts and fancies in such a frame and thereby marred them! They contain passages which are not surpassed in any of his most perfect compositions, yet among them these concertos cannot be reckoned. It is difficult to class them among concerto literature. The loveliness, brilliancy, and piquancy of the details bribe us to overlook, and by dazzling us even prevent us from seeing, the formal shortcomings of the whole. But be their shortcomings ever so great and many, who would dispense with these works? Therefore, let us be thankful, and enjoy them without much grumbling.

Almost all my remarks on the concertos run counter to those made by W. v. Lenz. The F minor concerto he holds to be an uninteresting work, immature and fragmentary in plan, and, excepting some delicate ornamentation, without originality. Nay, he goes even so far as to say that the passage-work is of the usual kind met with in the compositions of Hummel and his successors, and that the *antilena* in the *larghetto* is in the *jejune* style of Hummel; the last movement also receives but scanty and qualified praise. On the other hand, he raves about the E minor concerto, confining himself, however, to the first movement. The second movement he calls a "tiresome nocturne," the rondo "a Hummel." A tincture of classical soberness and self-possession in the first movement explains Lenz's admiration of this composition, but I fail to understand the rest of his predilections and critical utterances.

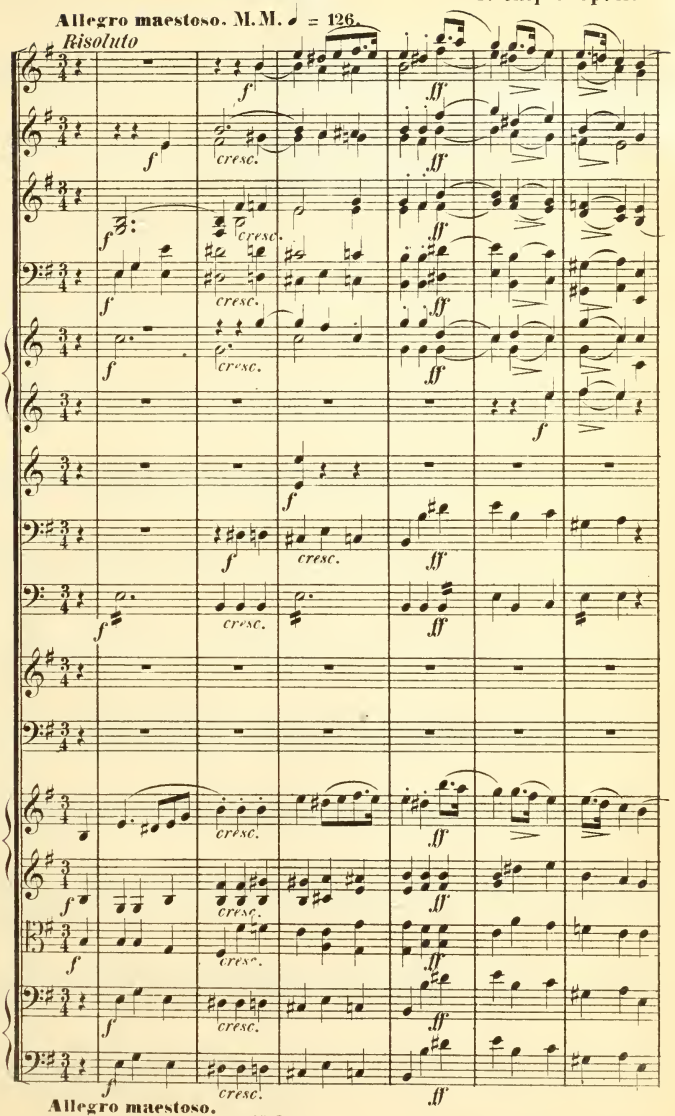
Rondeau, Op. 16, in E flat major; dedicated to Mlle. Caroline Hartmann. The spirit, the form, and certain technical peculiarities of this piece, seem to me to warrant the supposition that it belongs to a time previous to Chopin's arrival in Paris, which took place in the autumn of 1831. It is always hazardous to judge works of art from internal evidence; with Chopin it is particularly difficult, seeing that a strange medley of unequal compositions he wrote —for instance, in the years 1829 and 1830. Careless play and serene idyllic scenes, such as we find not unfrequently in his earlier works, and in the principal subject of this rondo, disappear in the later ones, where the nimble skips and twirls, if at all employed, assume a more important aspect and do more serious business. The rondo form is not very exacting as to unity of character and design, yet it would appear to have been too much so for Chopin. By a process of adding one thing to another, and by repeating some of these things, the composer obtains in the end a work of considerable length. Look at the mosaic which follows the song-like, popular rather than aristocratic, E flat major subject (page 282, &c., of Messrs. Augener and Co.'s edition). But I must not begin at the end, nor in the middle either. The rondo is preceded by an introduction, one might say, *in stilo drammatico;* it opens with a pathetic strain, then comes a *recitativo a tempo* in which the composer collects electricity, and forthwith it begins to thunder in a *più mosso;* we may assume that in the *meno mosso* the clouds disperse and the sun reappears, after which the games may begin (rondo). But let it not be supposed that all is lightsome play; there are also passages of deeper import (page 278, bar 17, &c.). Moreover, though the rondo does not on the whole edify me, I admit that it is not wanting in *esprit*, and contains much that is brilliant, pretty, &c. &c. By-the-by, how much may Paganini have influenced Chopin?

Variations brillantes sur le Rondeau favori, "Je vends des Scapulaires," de *Ludovic* de Hérold et Halévy, Op. 12, in E flat major; dedicated to Mlle. Emma Harsford. In 1834 Halévy completed the opera *Ludovic*, which Hérold, who died on Jan. 19, 1833, had left unfinished. This enables us to determine approximately the time when the

of the corresponding movement in the F minor concerto, and makes still more sensible the monotony resulting from the key relation of the constituent parts, the tonic being the same in both subjects. The scheme is this:—First subject in E minor, second subject in E major, working-out section in C major, and leading through various keys to the return of the first subject in E minor and second subject in G major, after which follows a close in E minor. The tonic is not relieved till the commencement of the working-out section. The re-entrance of the second subject brings at last something of a contrast. How little Chopin understood the importance or the handling of those powerful levers, key-relation and contrast, may also be observed in the sonata Op. 4, where the last movement brings the first subject in C minor, and the second in G minor. Here the composer preserves the same mode (minor), there the same tonic, the result being nearly the same in both instances. But, it may be asked, was not this languid monotony which results from the employment of these means just what Chopin intended? The only reply that can be made to this otherwise unanswerable objection is, so much the worse for the artist's art if he had such intentions. Chopin's description of the adagio quoted above — remember the beloved landscape, the beautiful memories, the moonlit spring night, and the muted violins — hits off its character admirably. Although Chopin himself designates the first allegro as "vigorous"—which in some passages, at least from the composer's stand-point, we may admit it to be—the fundamental mood of this movement is one closely allied to that which he says is to be expressed in the adagio. Look at the first movement, and judge whether there are not in it more pale moonlight reveries than fresh morning thoughts. Indeed the latter, if not wholly absent, are confined to the introductory bars of the first subject, and some passage-work. Still the movement is certainly not without beauty, although the themes appear somewhat bloodless, and the passages are less brilliant and piquant than those in the F minor concerto. Exquisite softness and tenderness distinguish the melodious parts, and Chopin's peculiar coaxing tone is heard in the semiquaver passage marked *tranquillo* (Vol. I., p. 159, of Messrs. Augener and Co.'s edition) of the first subject. The least palatable portion of the movement is the working-out section. The pianoforte part therein reminds one too much of a study, without having the beauty of Chopin's compositions thus entitled; and the orchestra amuses itself meanwhile with reminiscences of the principal motives. Chopin's procedure in this and similar cases is pretty much the same (F minor concerto, Krakowiak, &c.), and recalls to my mind—may the *manes* of the composer forgive me — a malicious remark of Rellstab's. Speaking of the introduction to the variations, Op. 2, he says: "The composer pretends to be going to work out the theme." It is curious, and sad at the same time, to behold with what distinction Chopin treats the bassoon, and how he is repaid with mocking ingratitude. But enough of the orchestral rabble. The adagio is very fine in its way, but such is its cloying sweetness that one longs for something bracing and active. This desire the composer satisfies only partially in the last movement (*rondo—vivace*, $\frac{2}{4}$, E major) Nevertheless he succeeds in putting us in good humour by his gaiety, pretty ways, and tricksy surprises (for instance, the modulations from E major to E flat major, and back again to E major, p. 197, bars 1—9). We seem, however, rather to look on the play of *fantoccini* than the doings of men; in short, we feel here what we have felt more or less strongly throughout the whole work — there is less intensity of life, and consequently less of human interest, in this than in the F minor concerto.

CONCERTO.

F. Chopin Op. 11.



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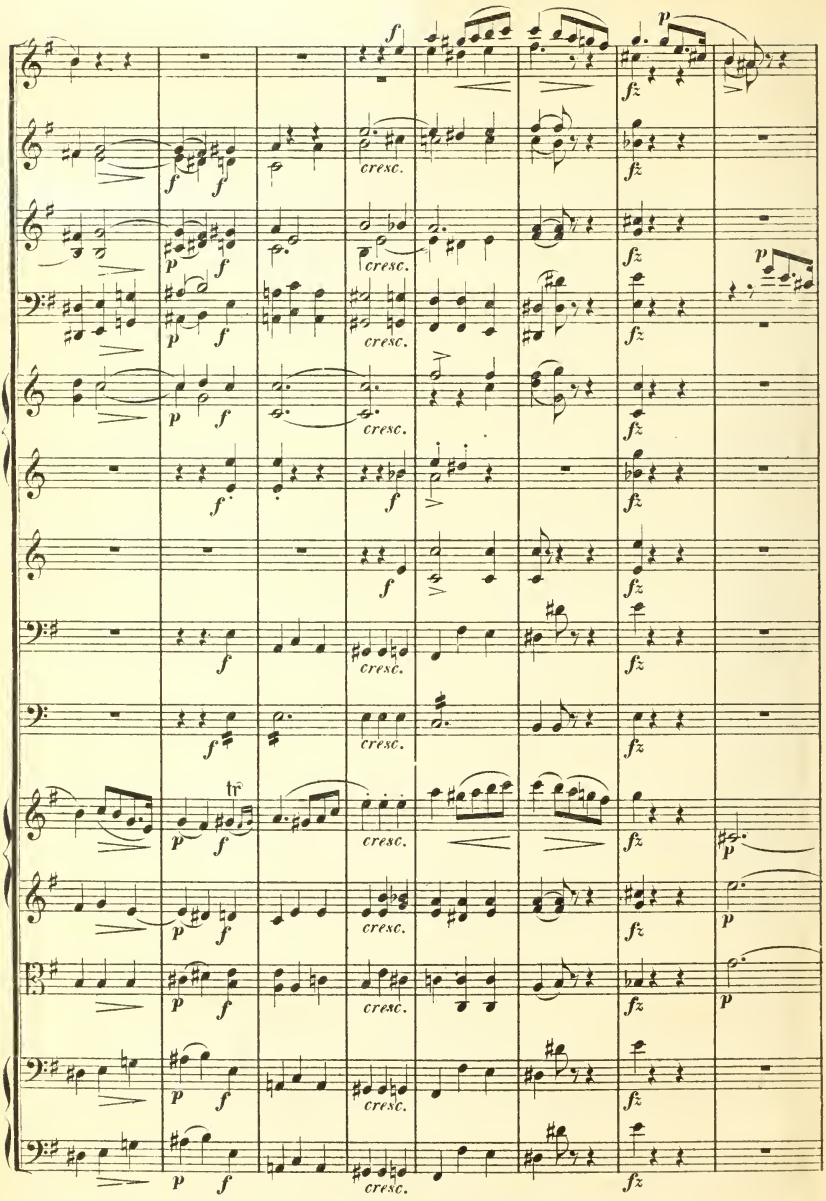
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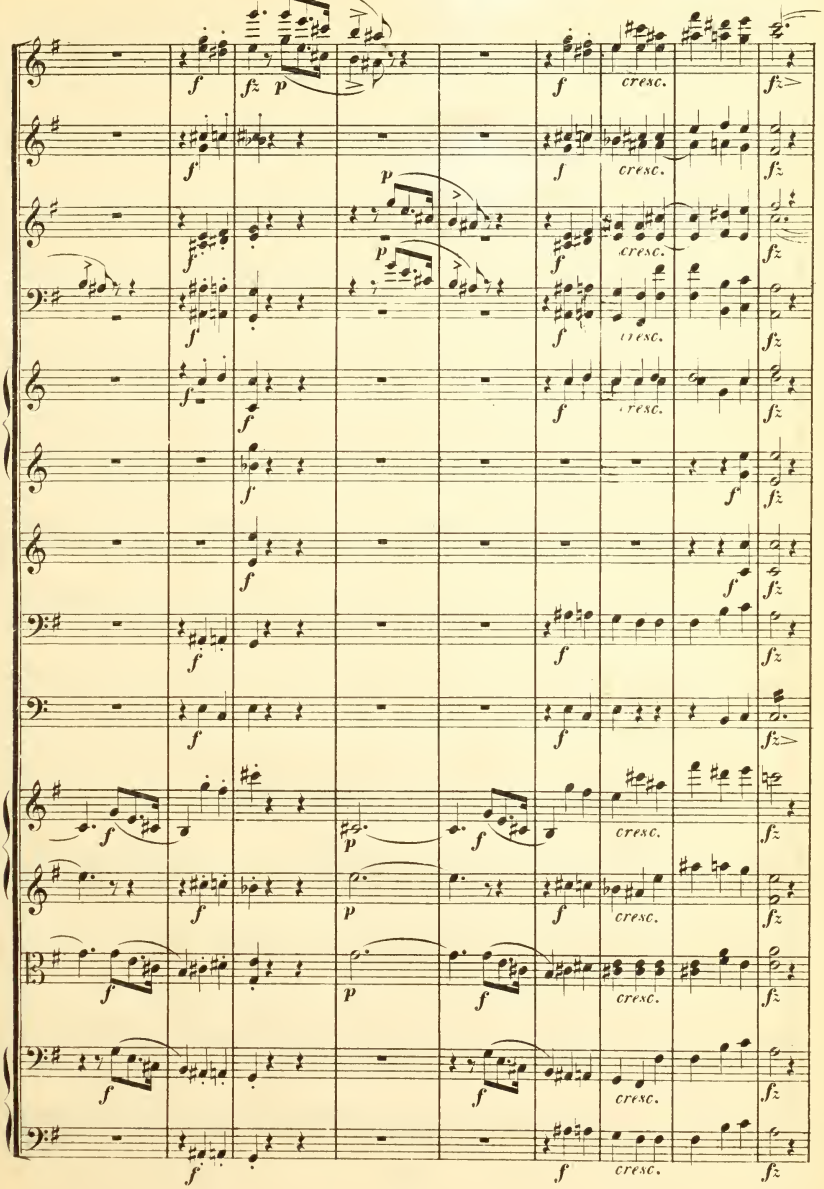
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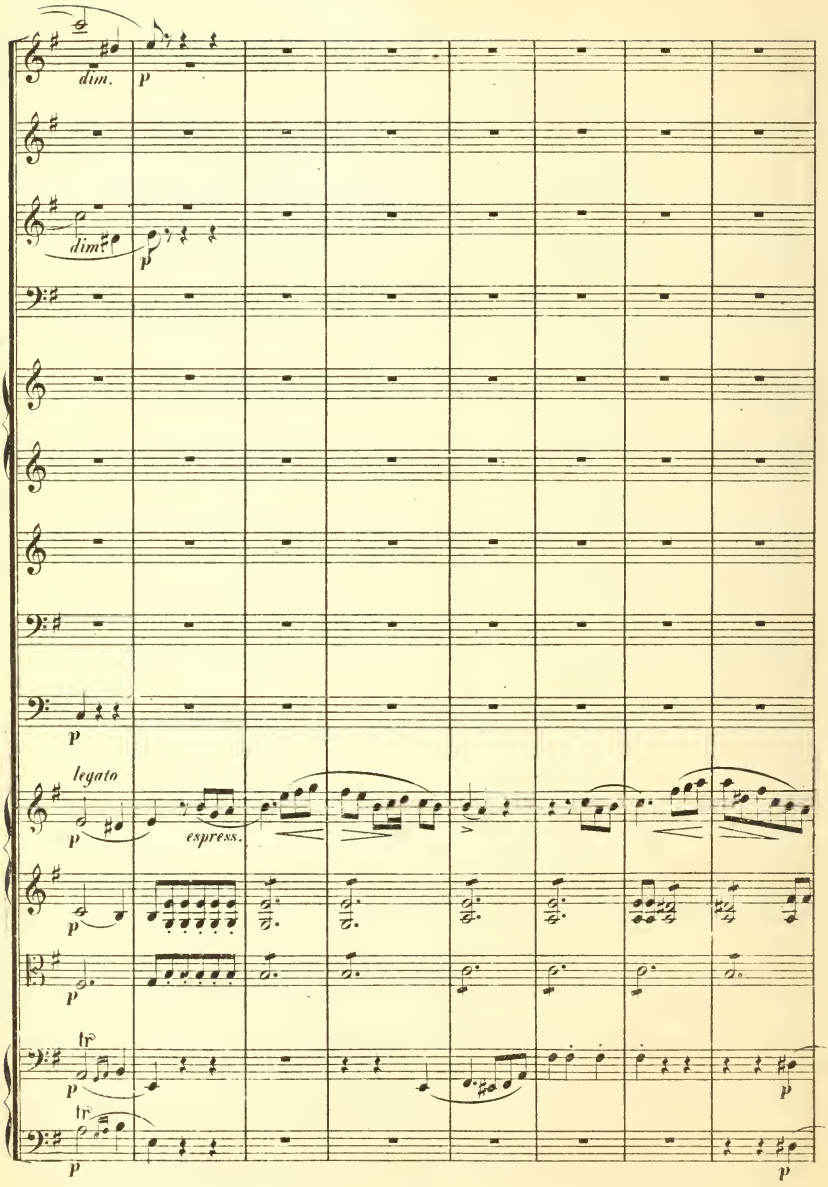
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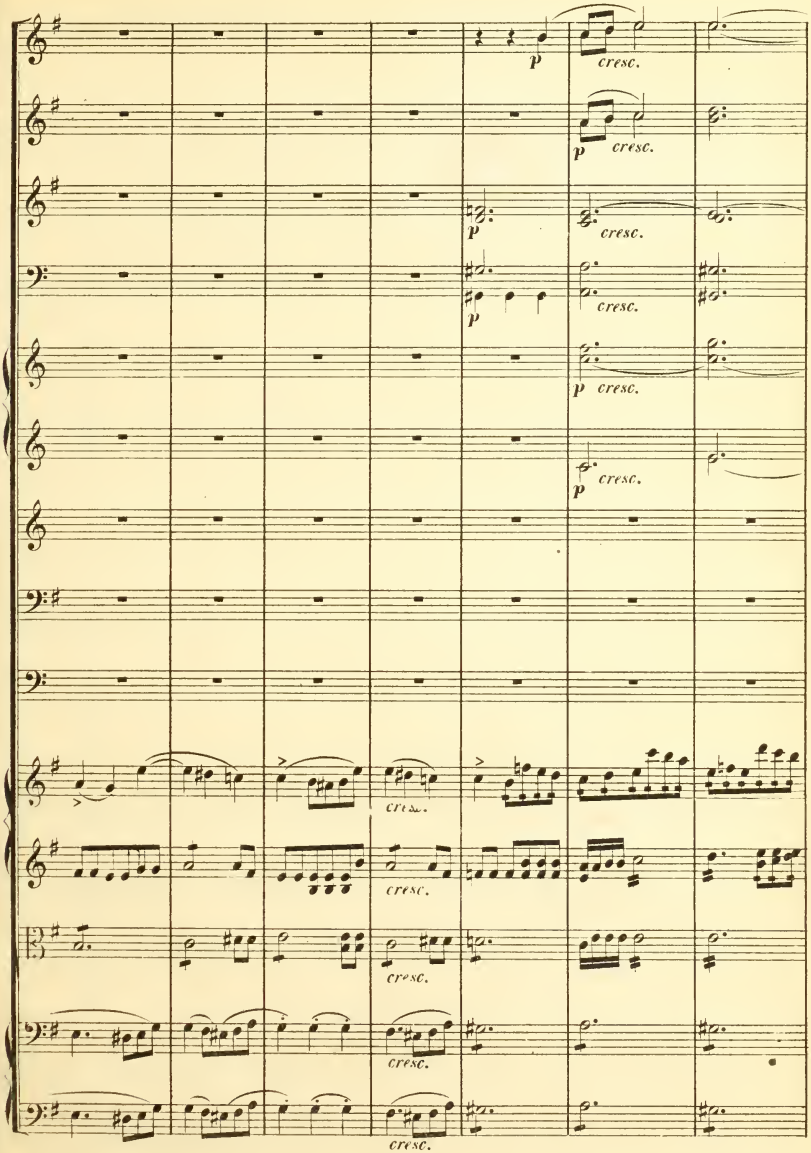
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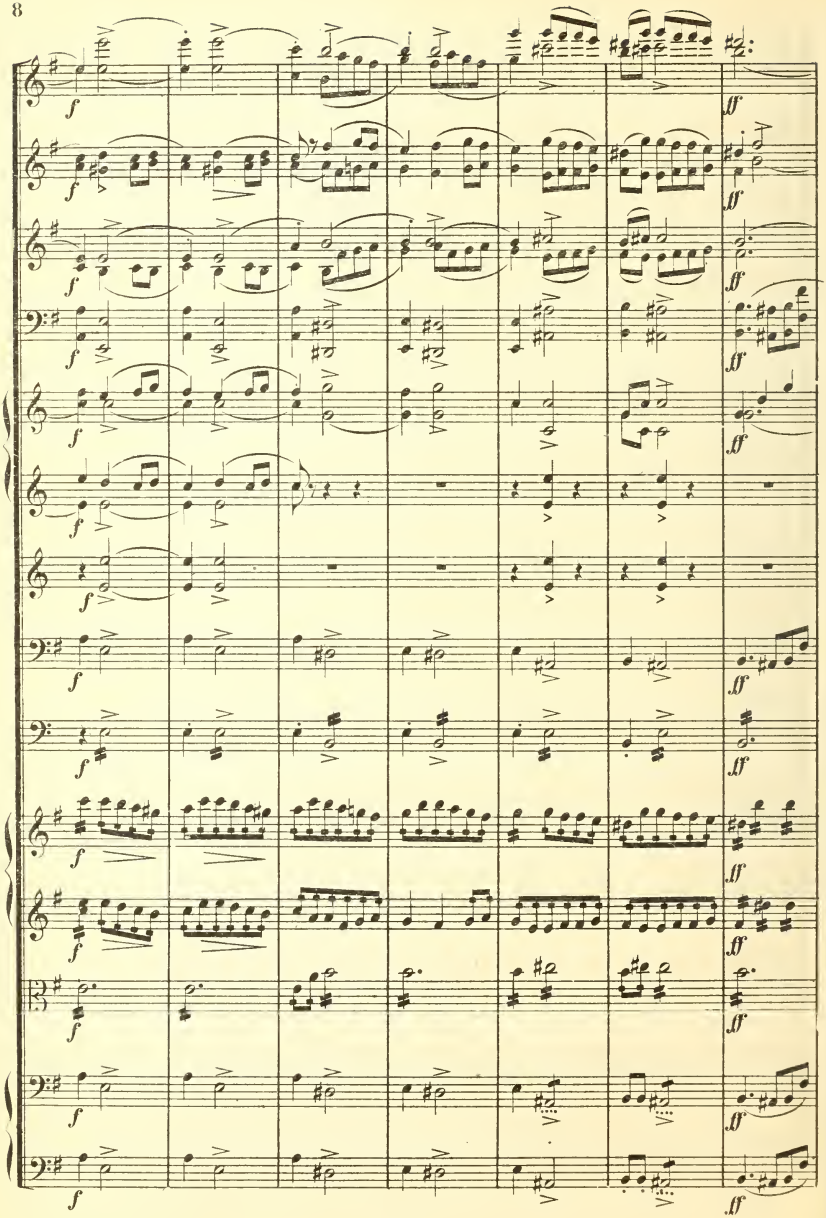

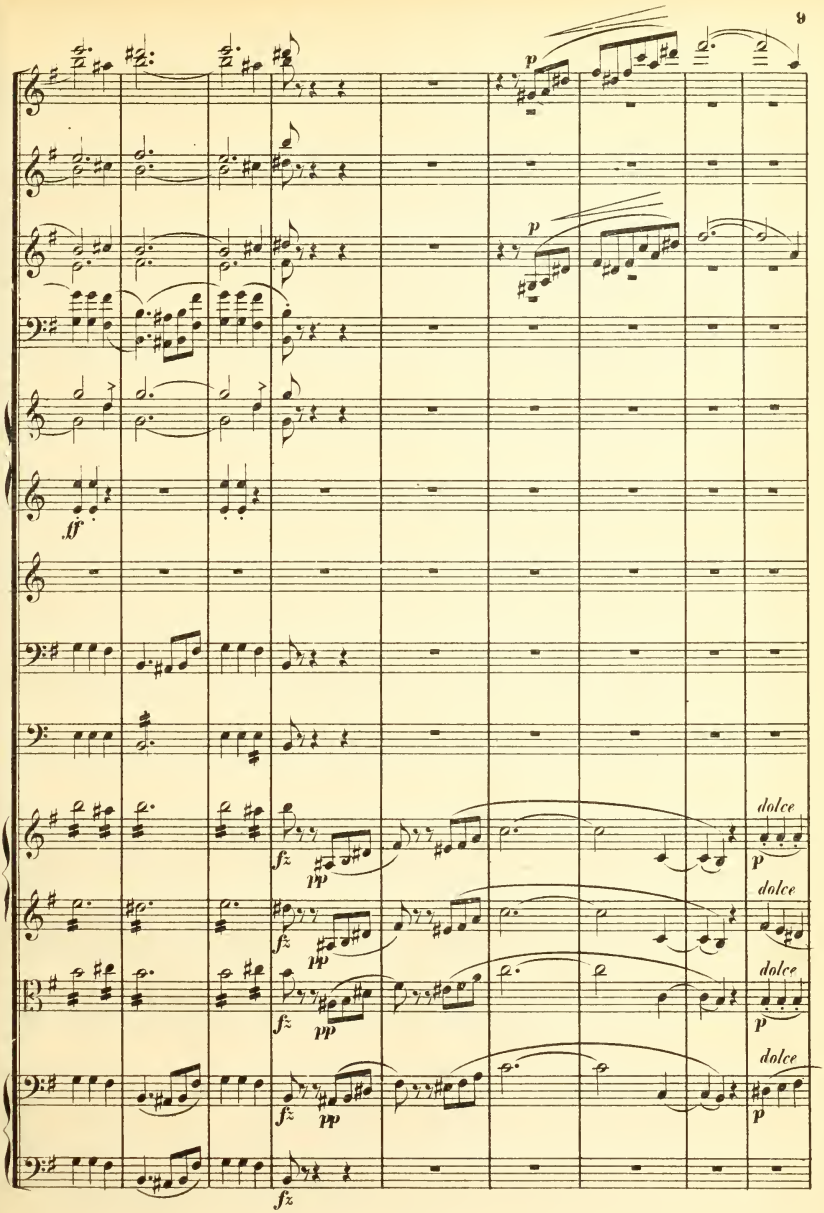
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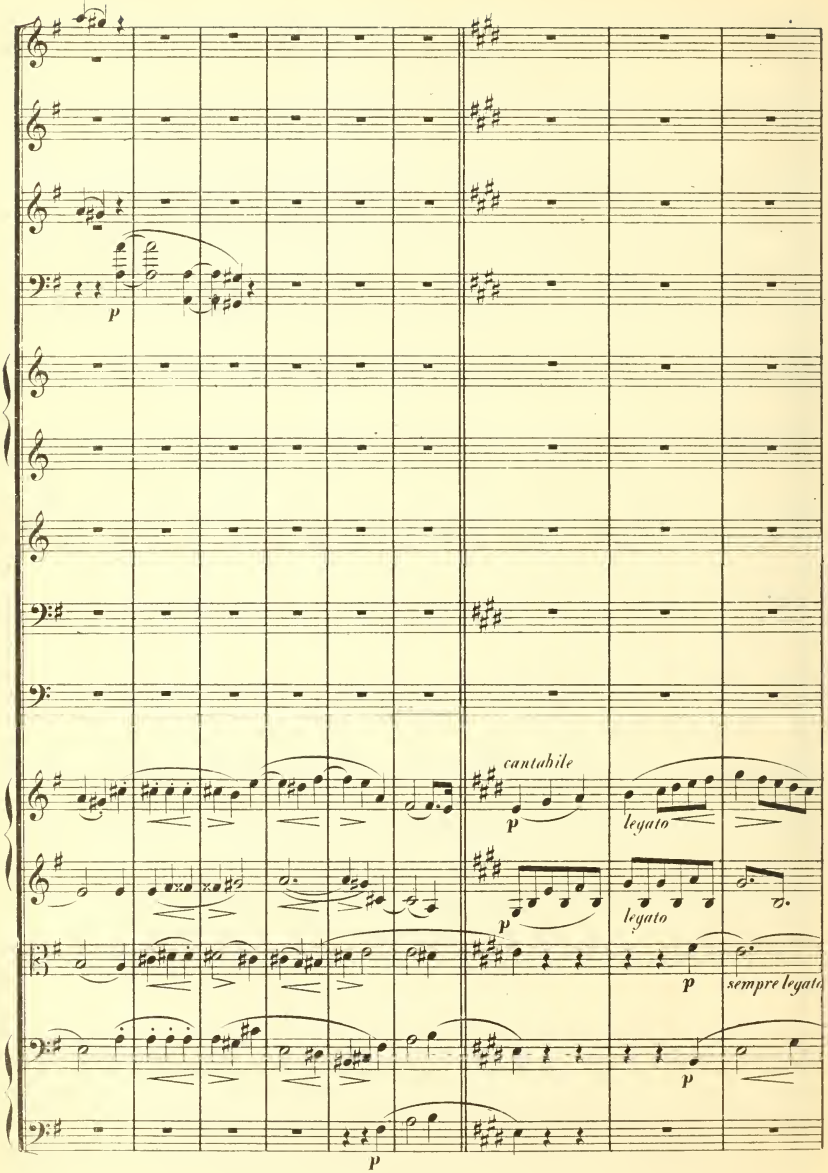
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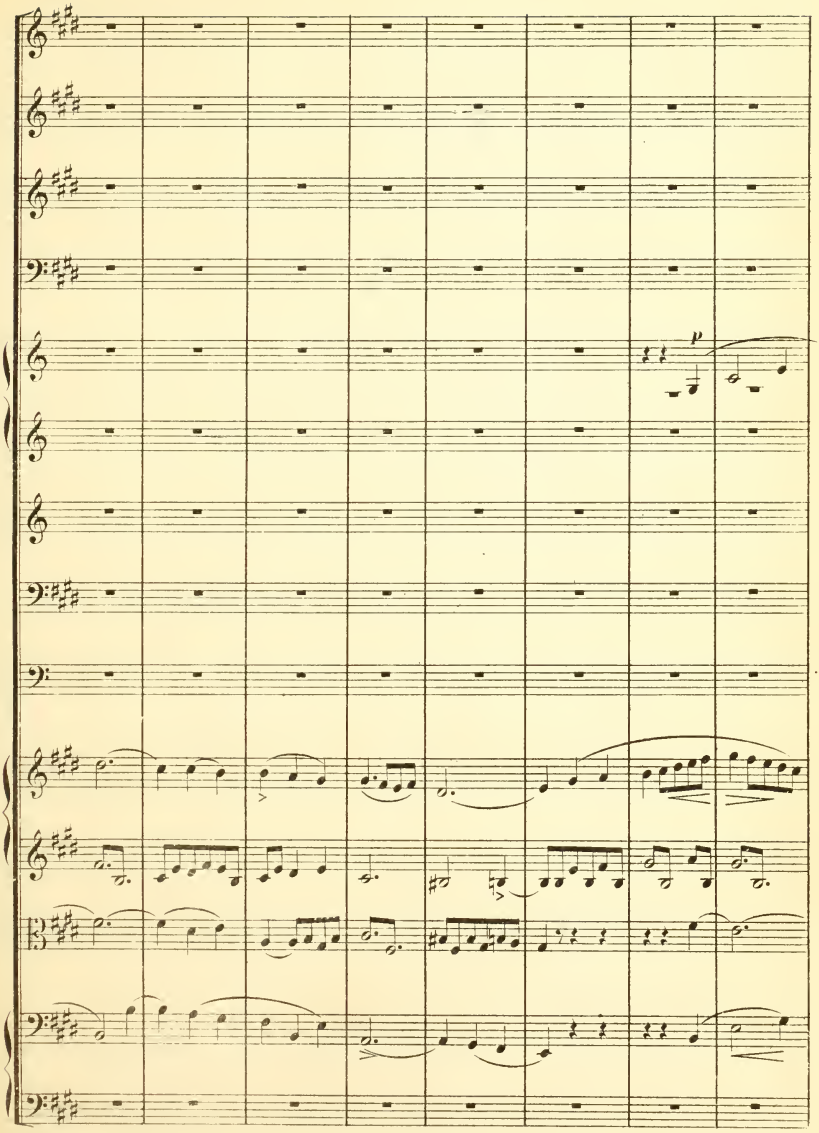
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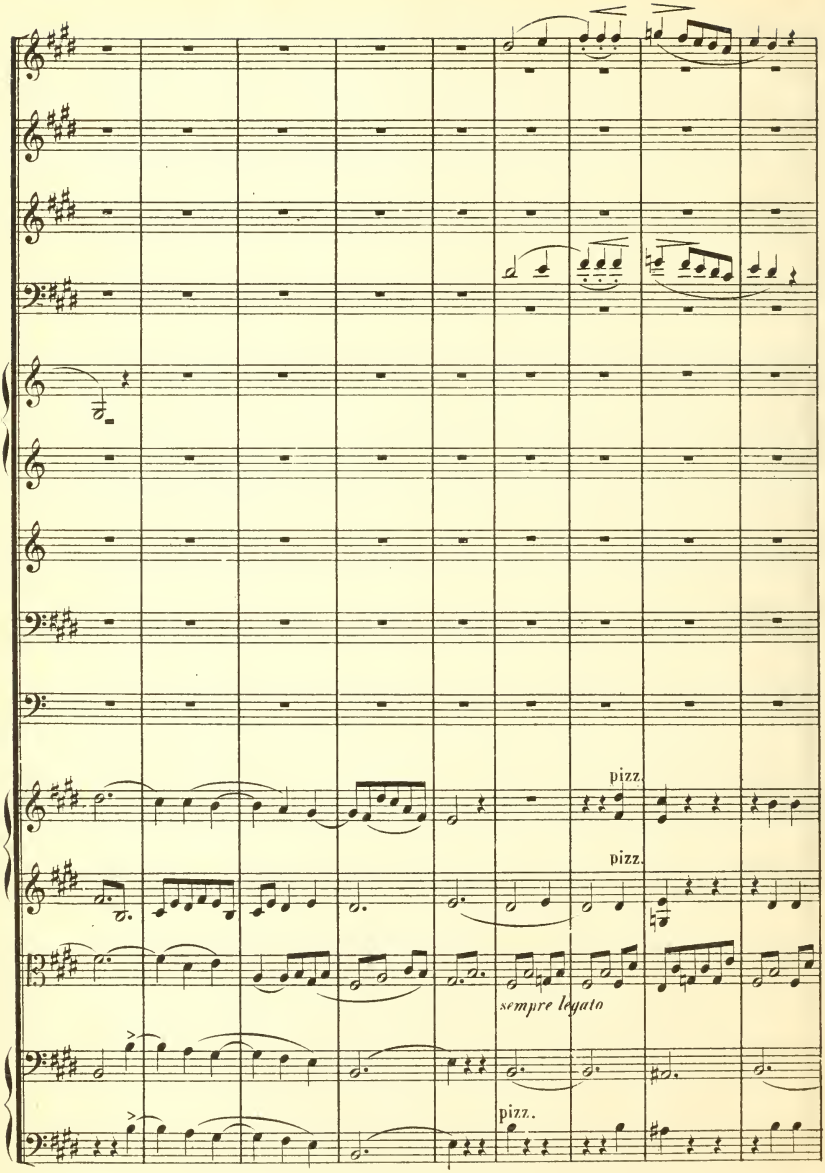
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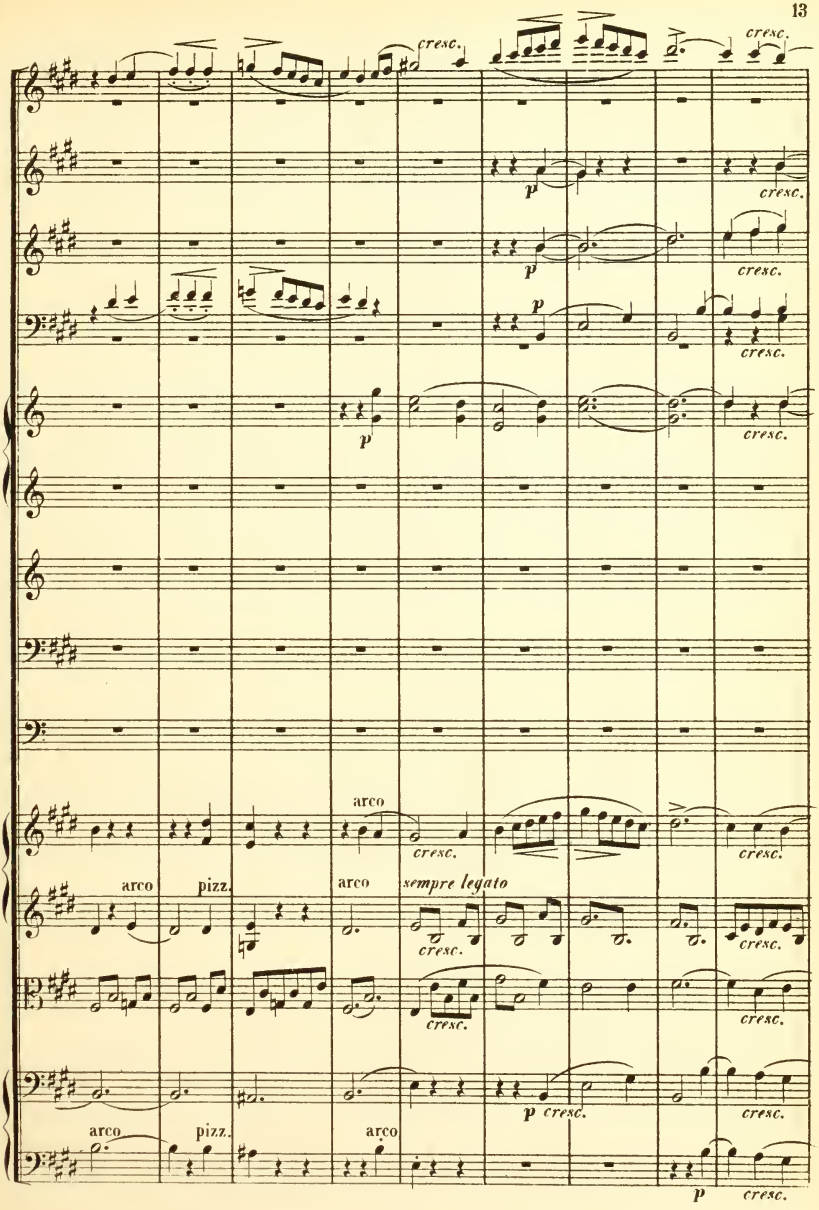
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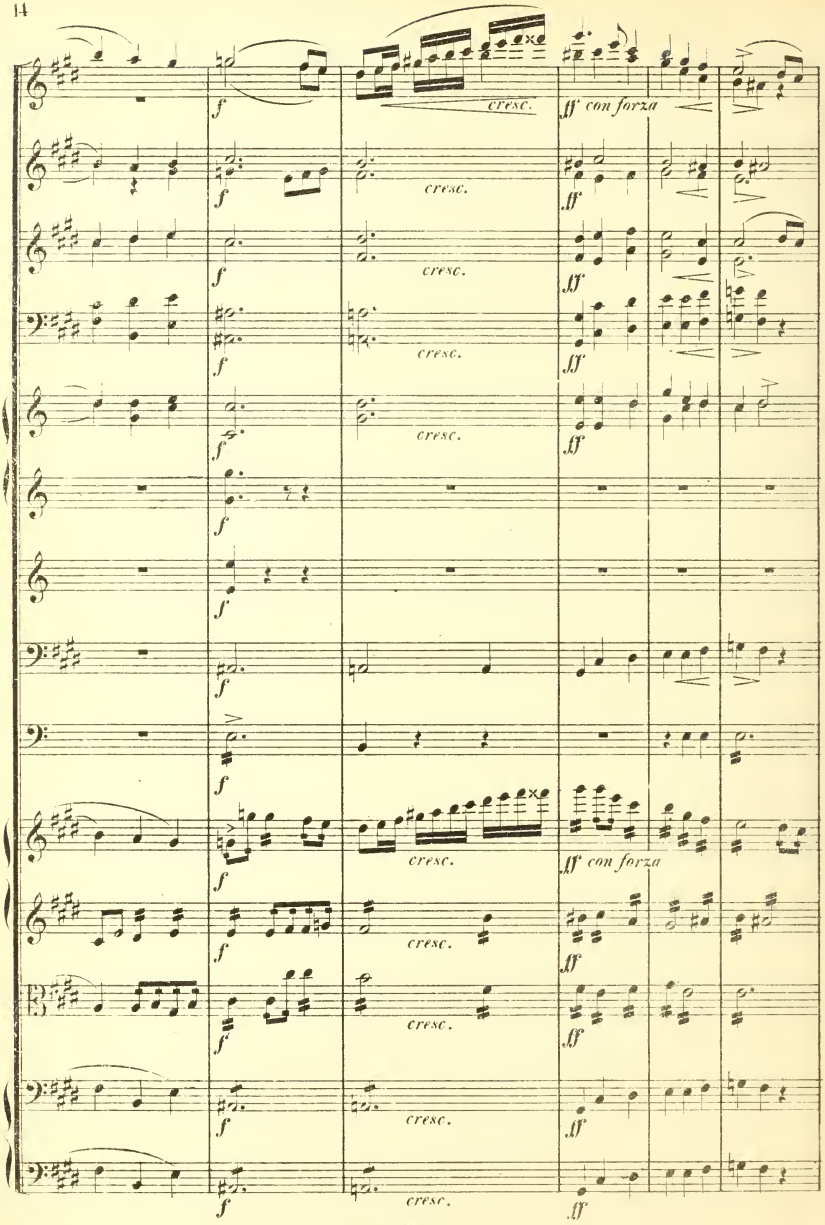
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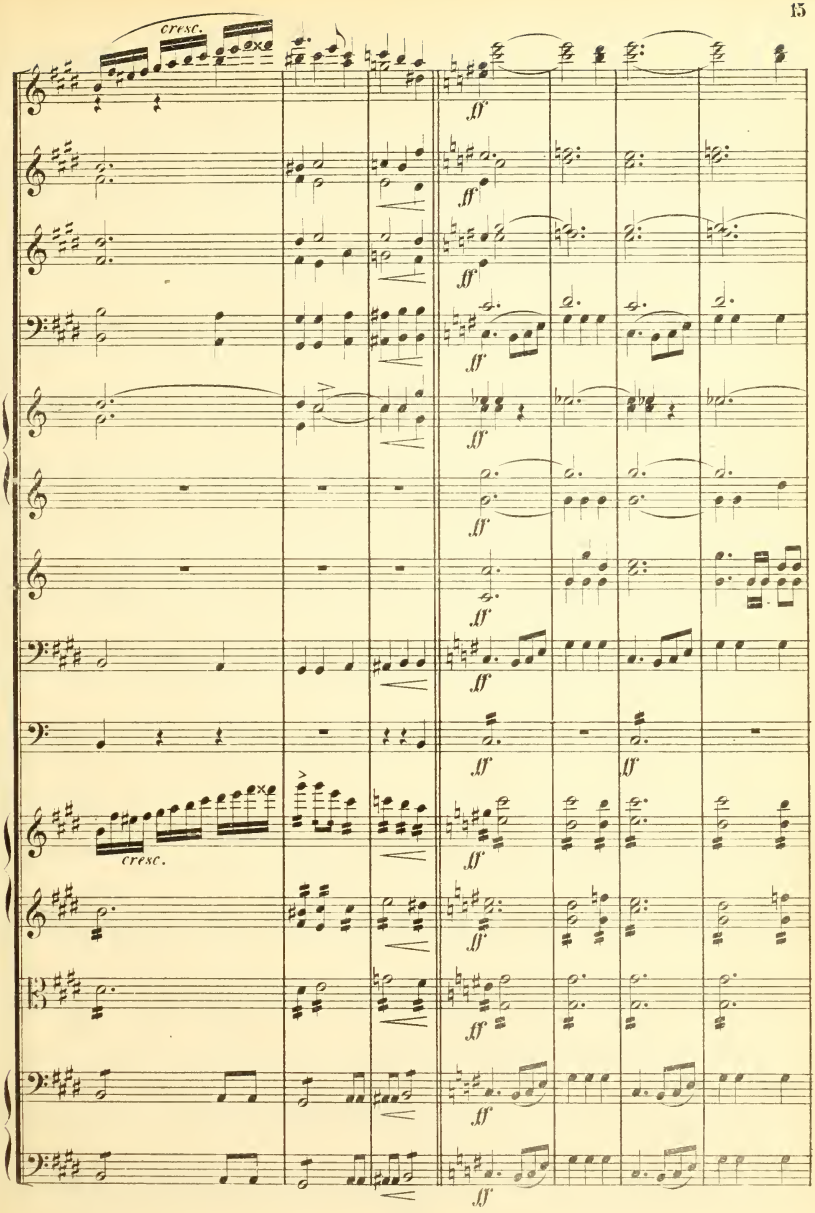
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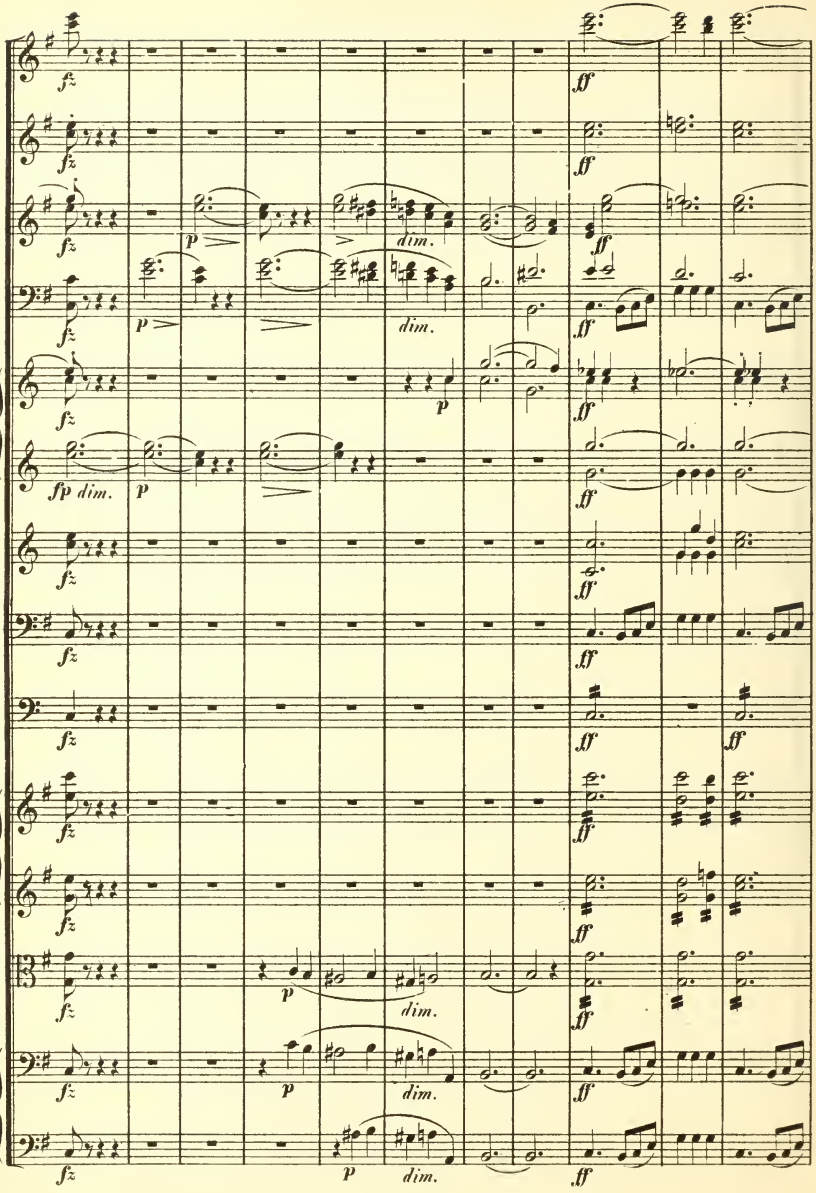
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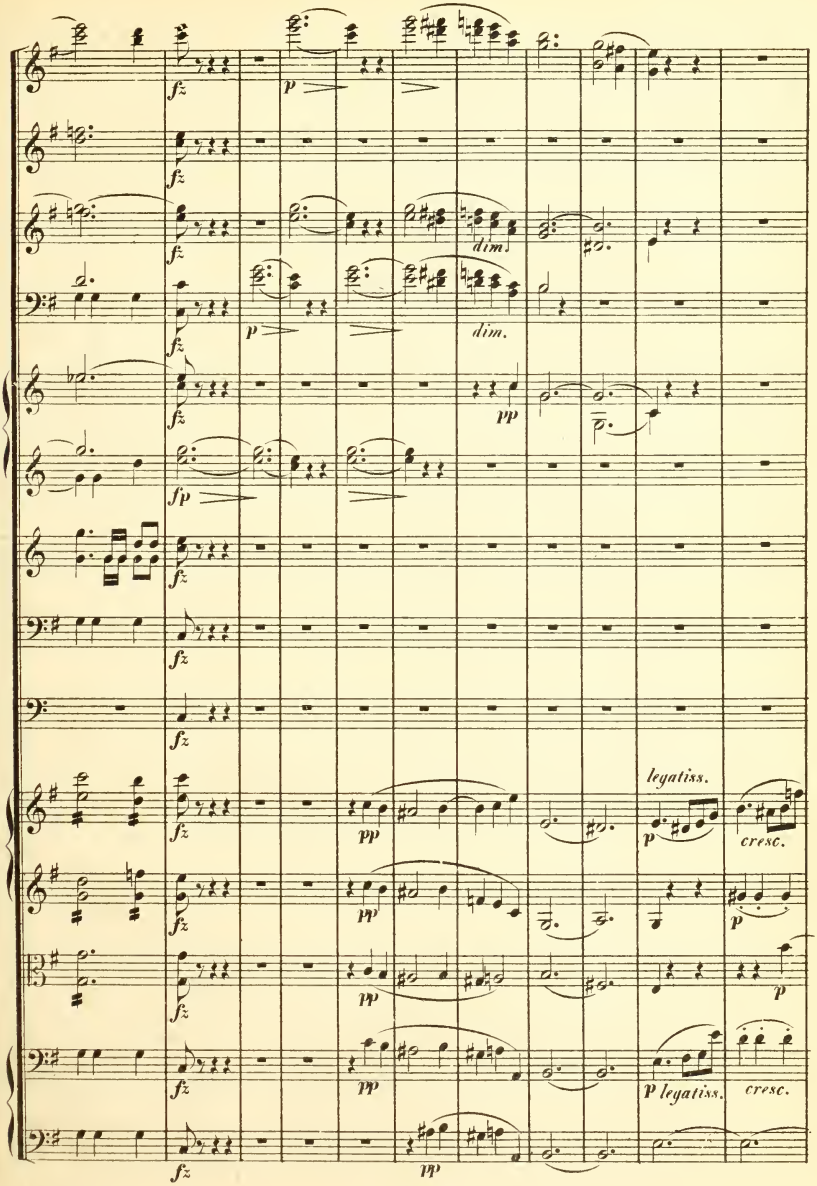
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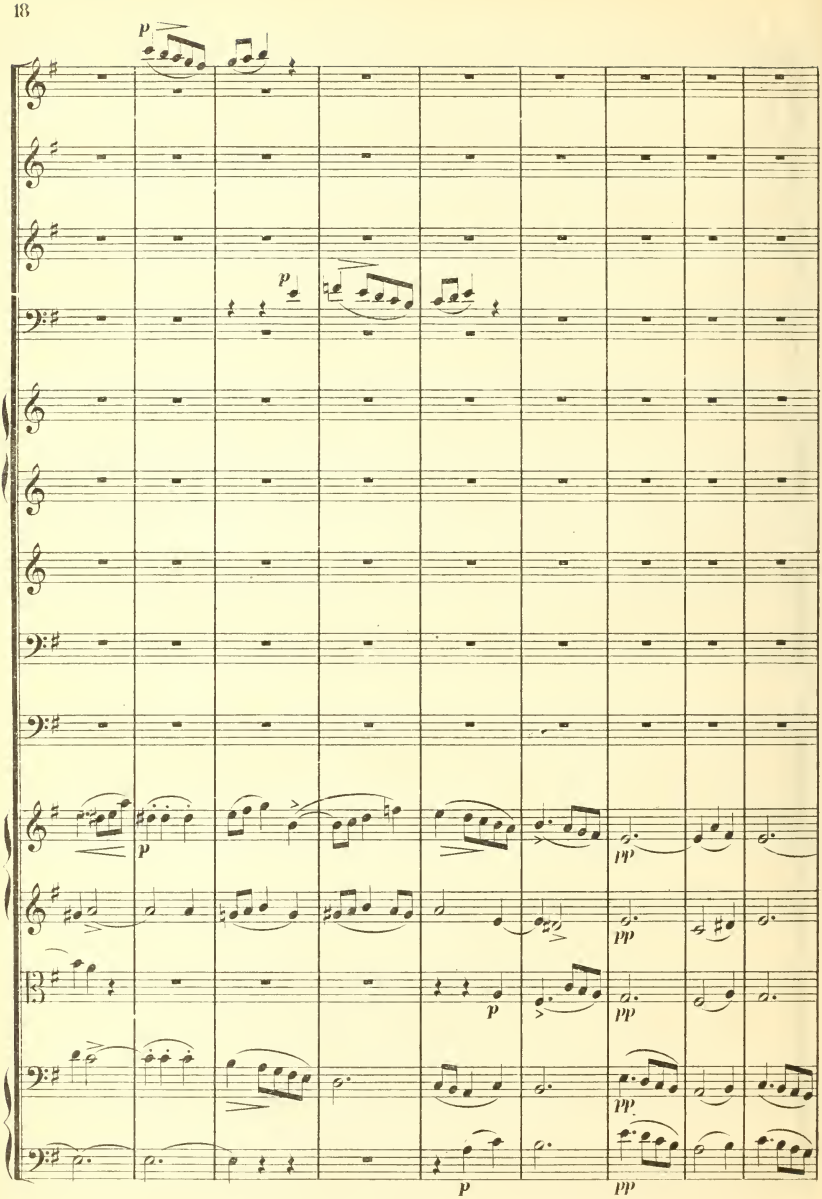
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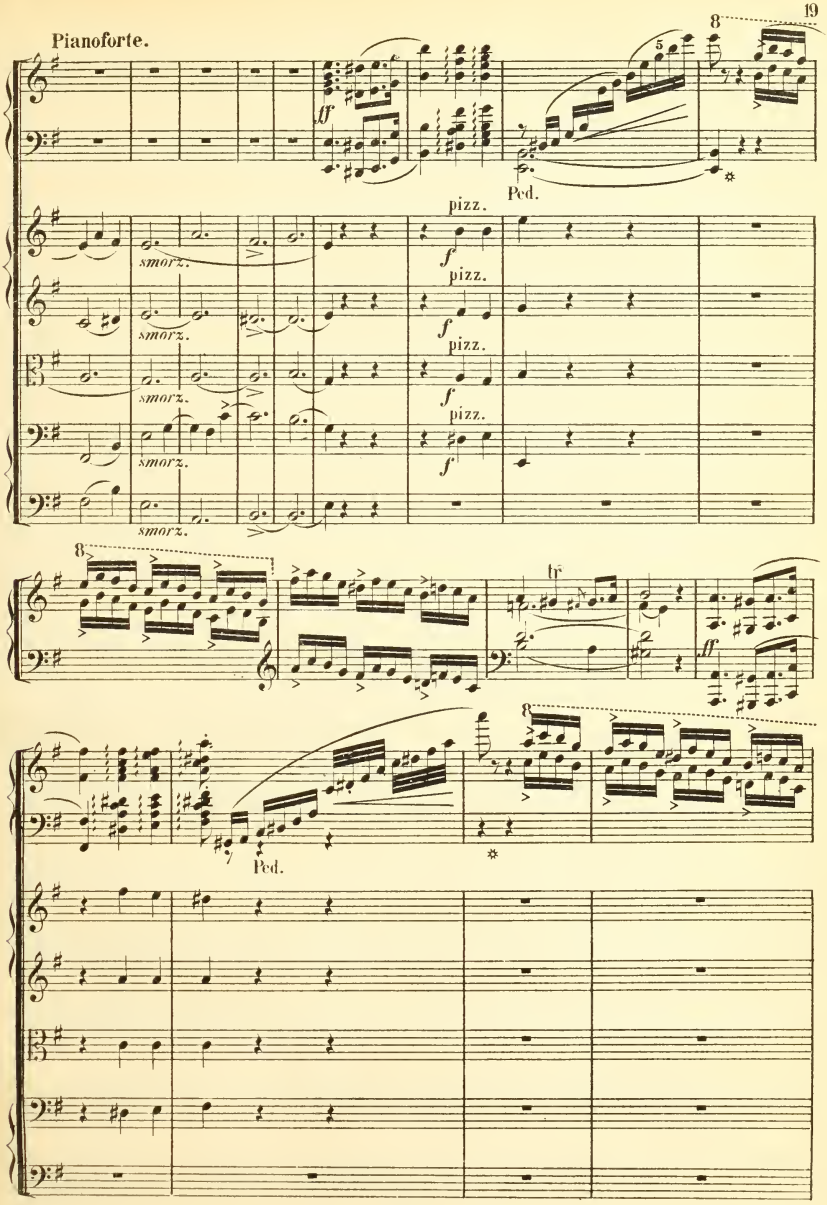
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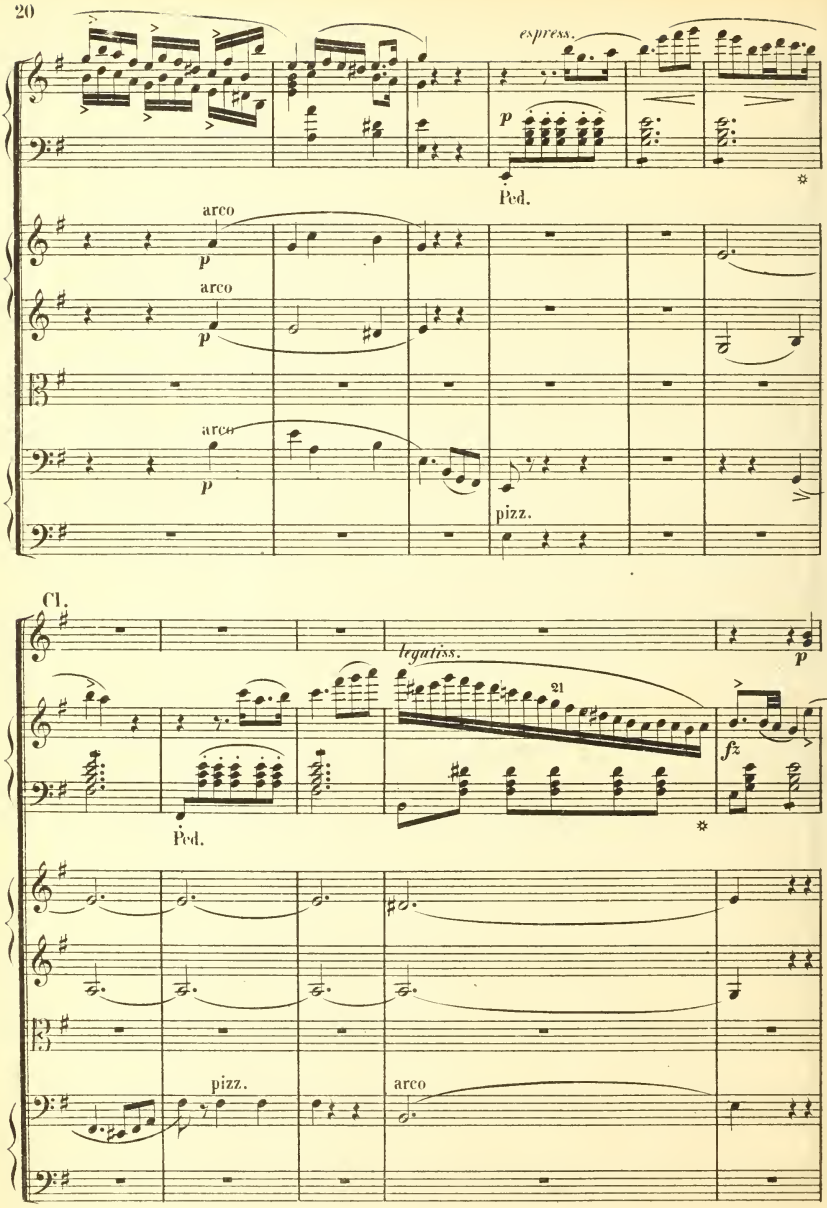
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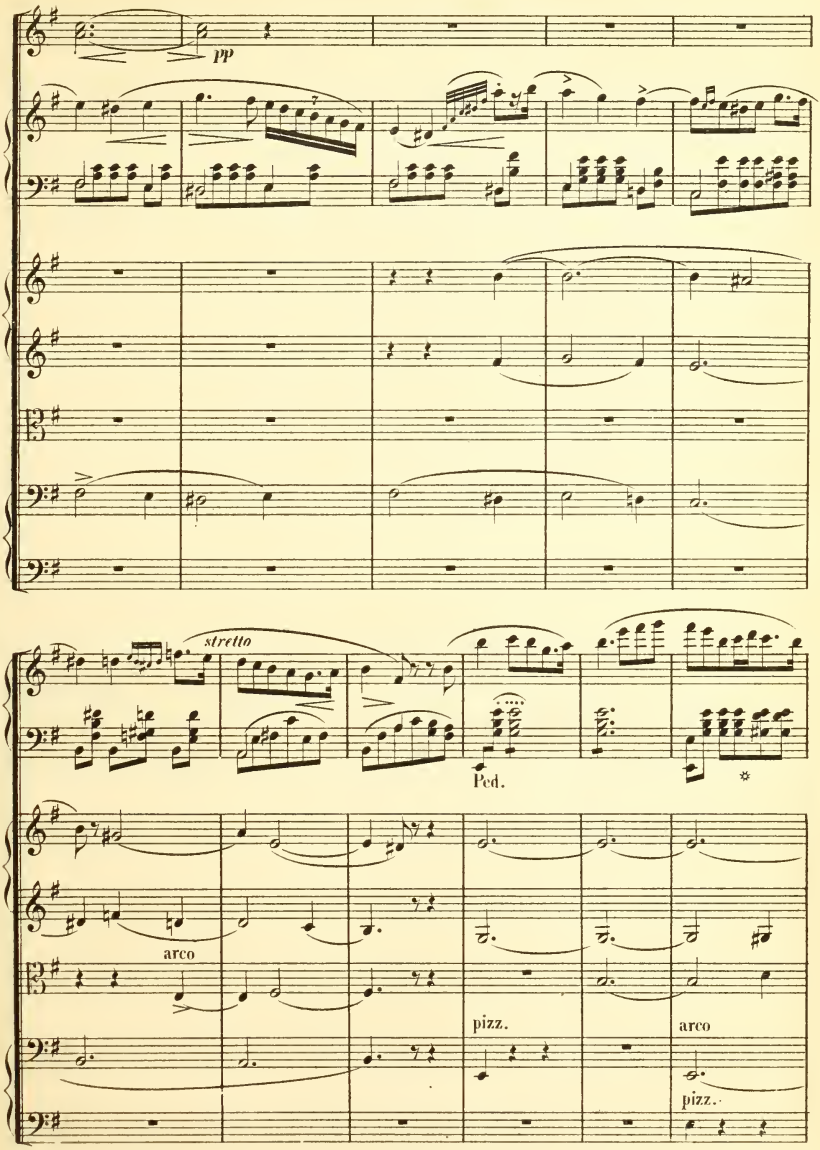
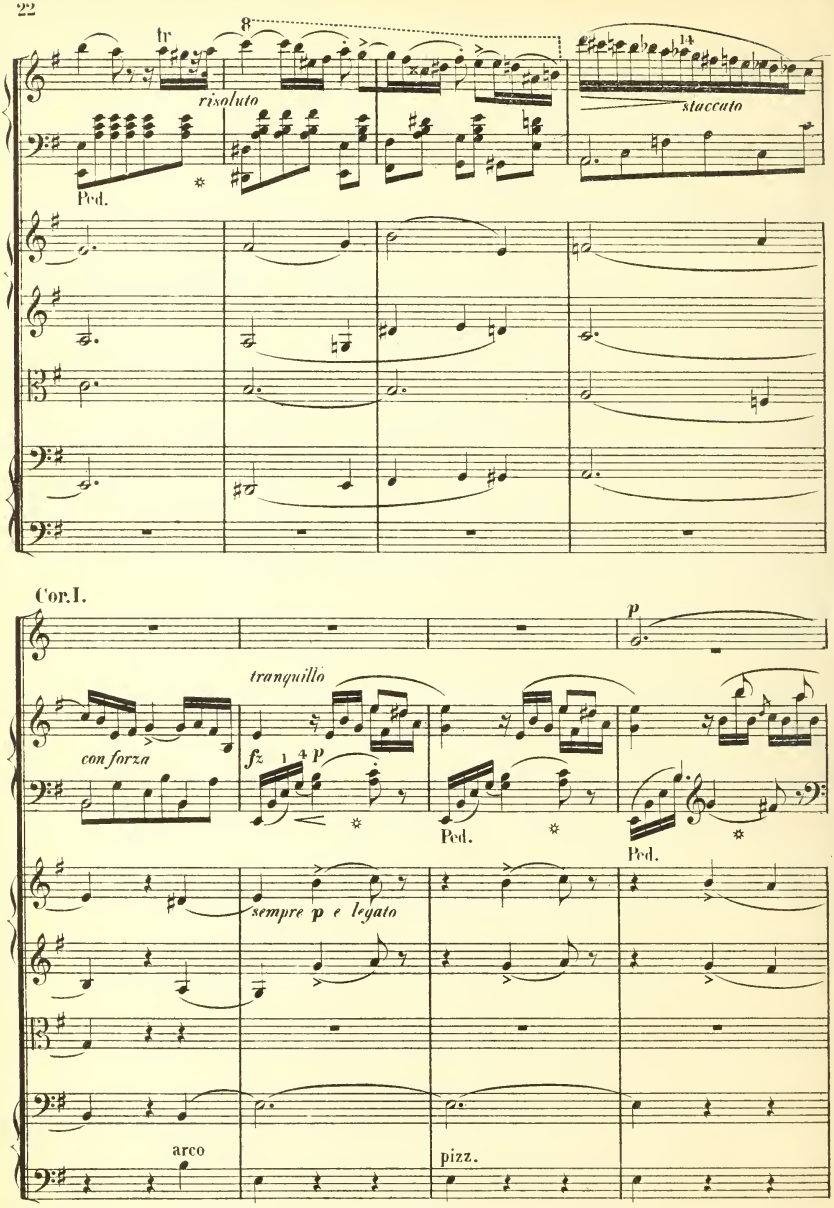
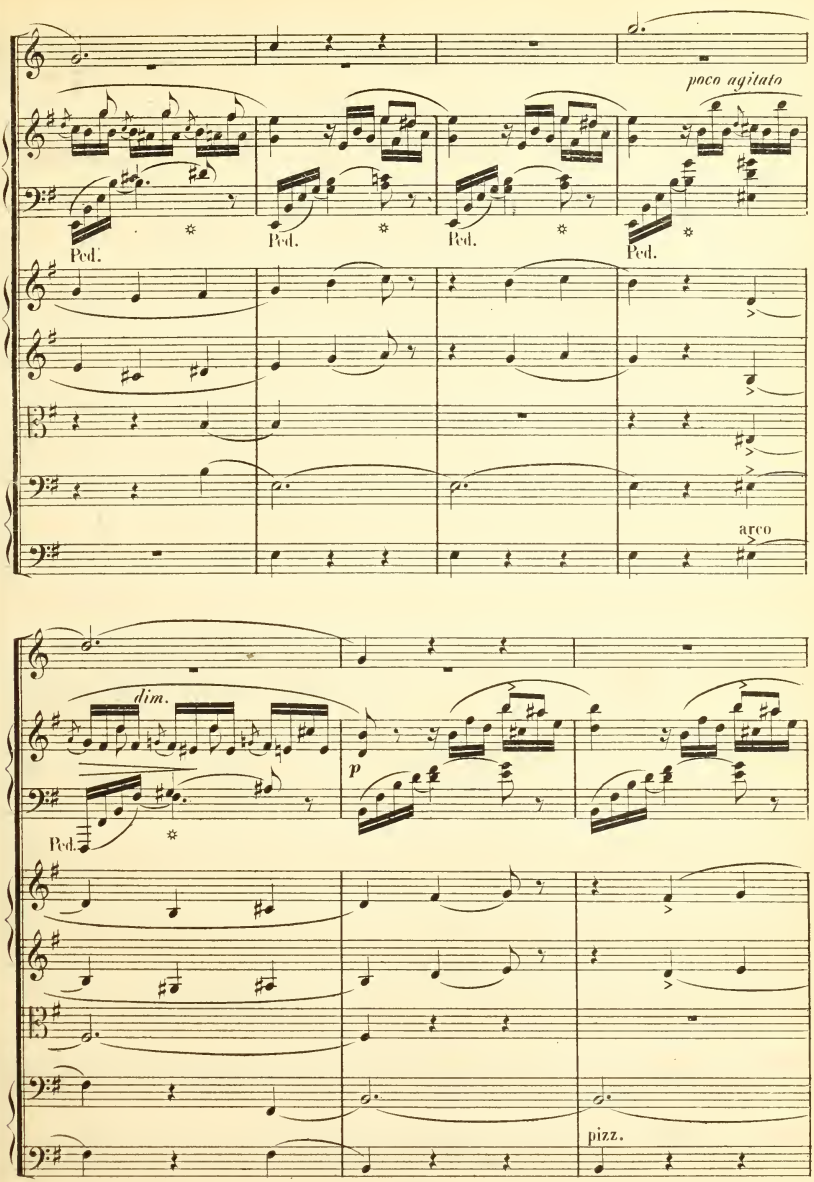
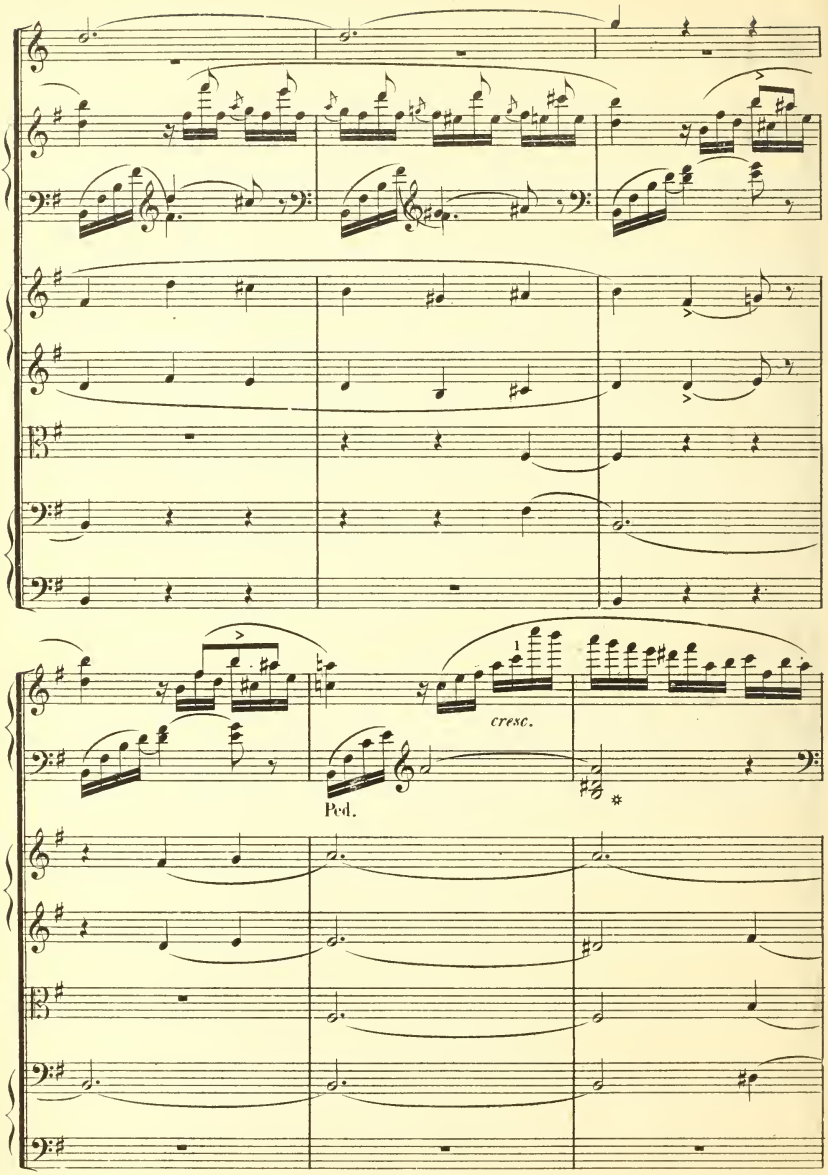
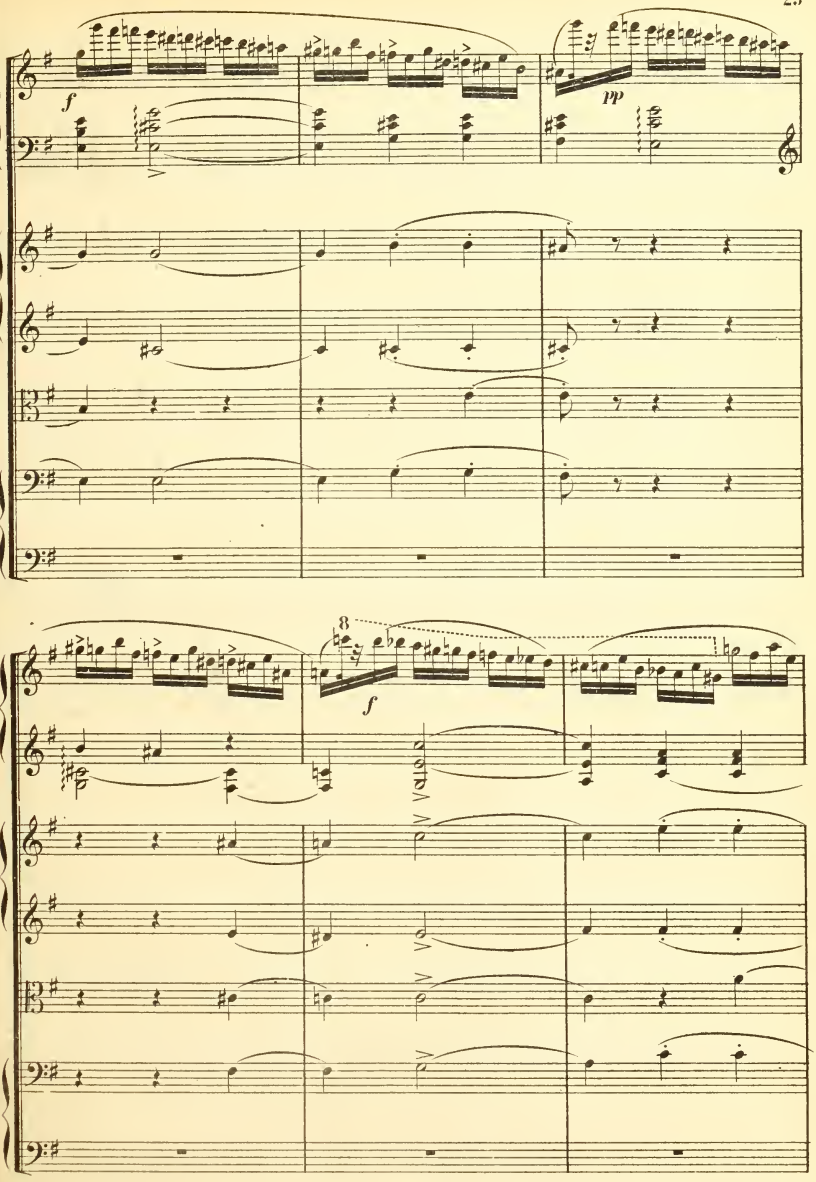
pizz.
arco

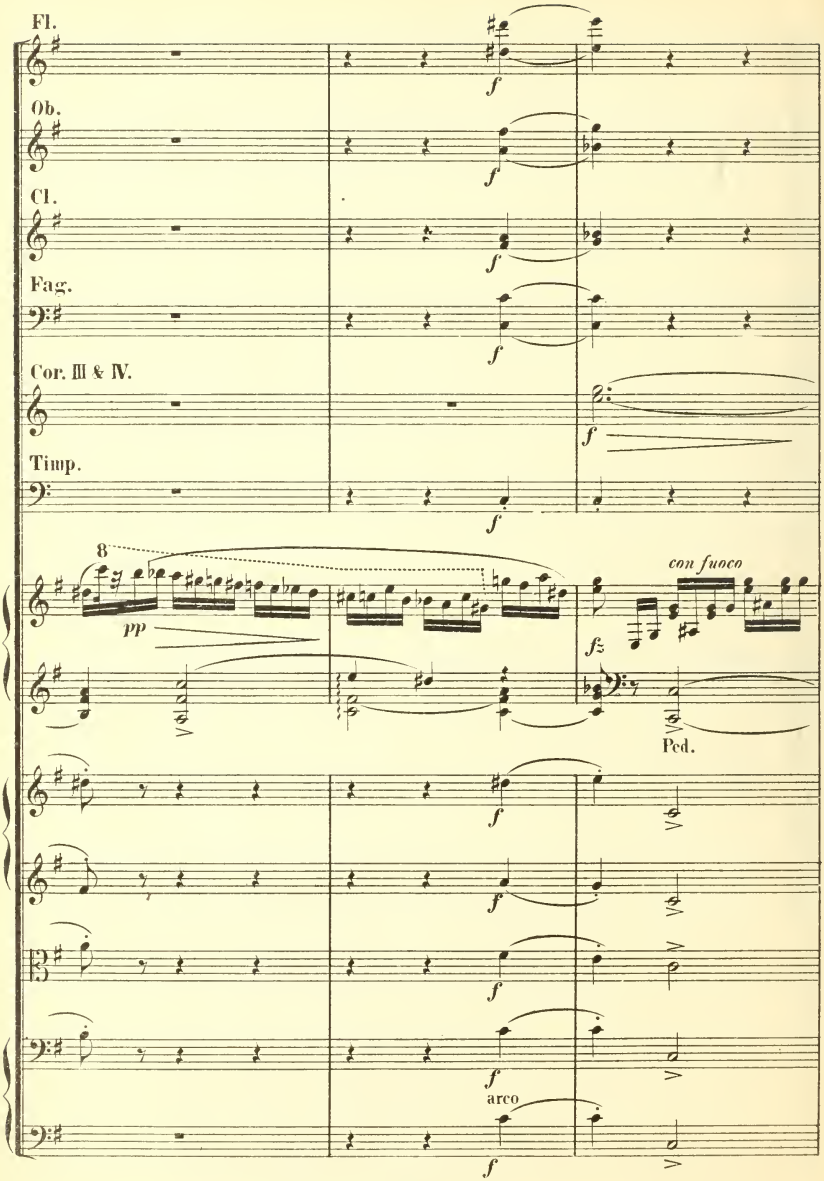

pp
stretto
Ped.
arco
pizz.
arco
pizz.

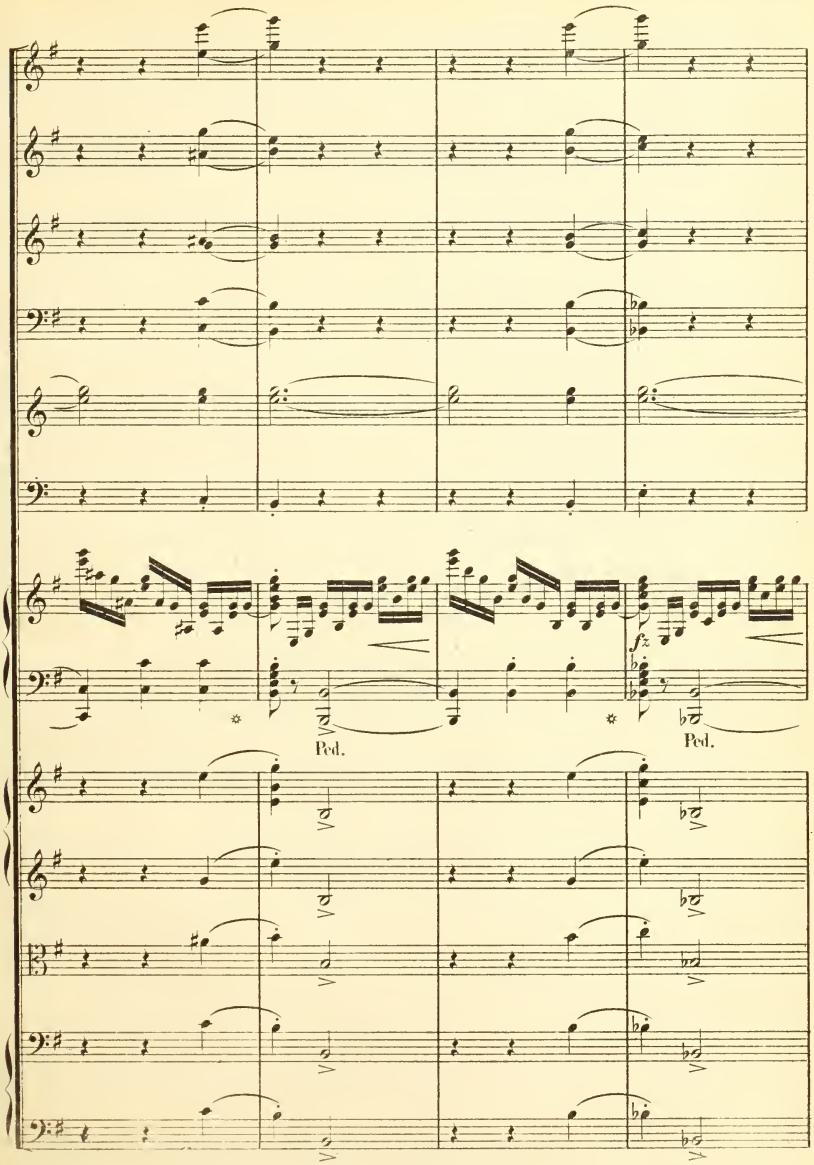

tr
8
risoluto
Ped.
14
staccato
Cor. I.
p
tranquillo
con forza
fz
1 4 p
Ped.
Ped.
sempre p e legato
arco
pizz.

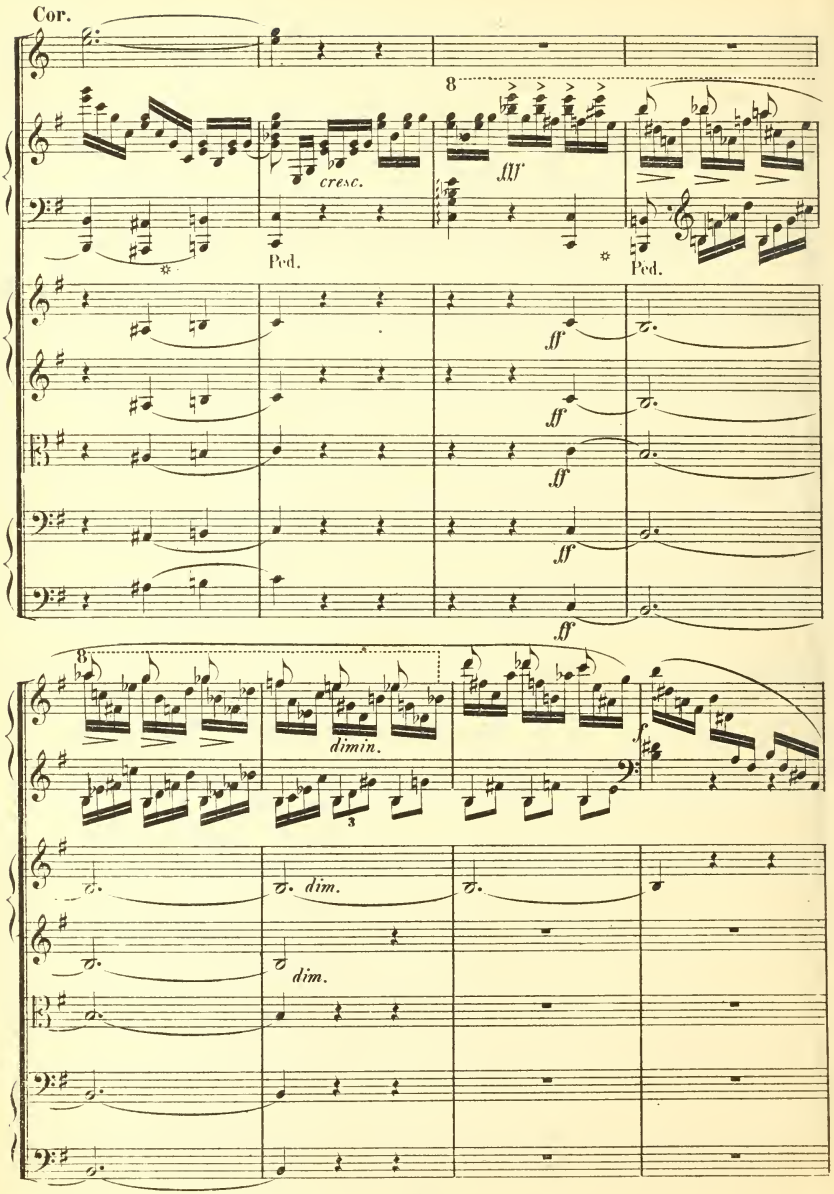

poco agitato
Ped.
Ped.
Ped.
Ped.
arco
dim.
p
Ped.
pizz.

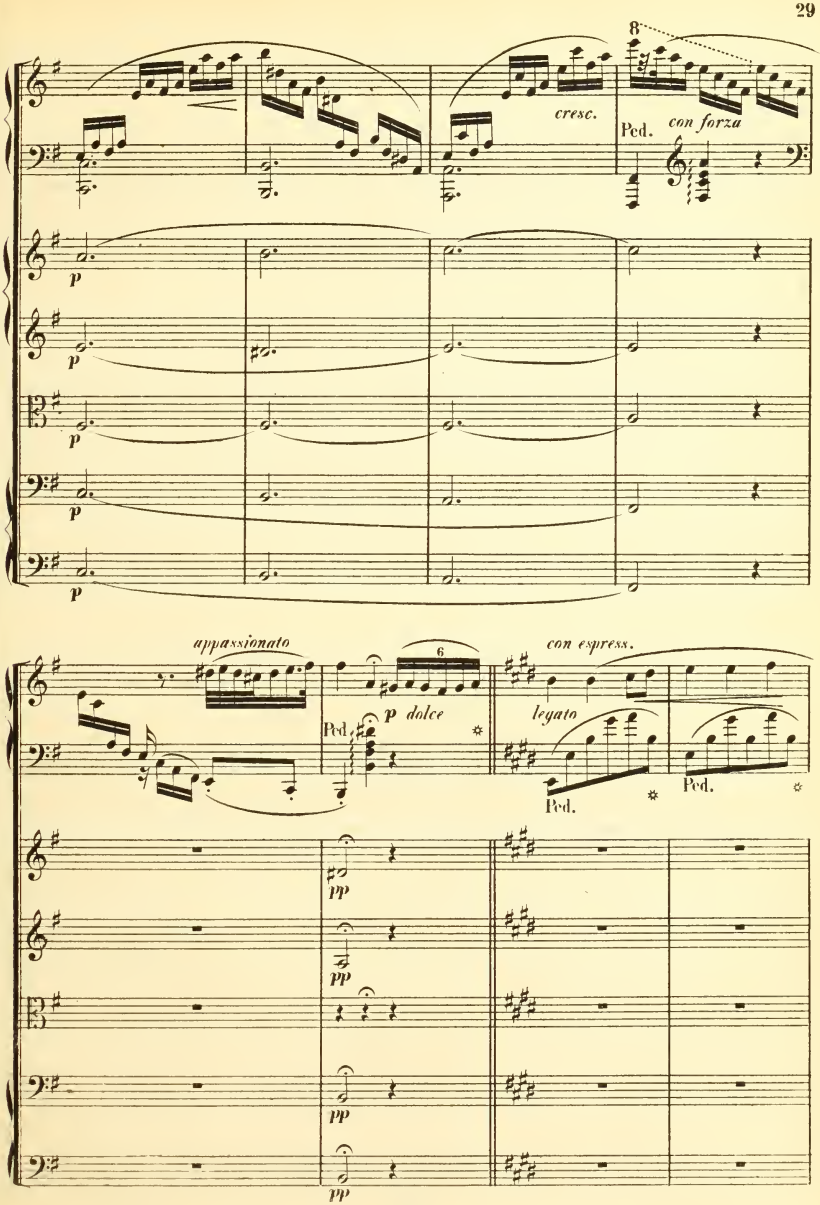

cresc.
Ped.
*

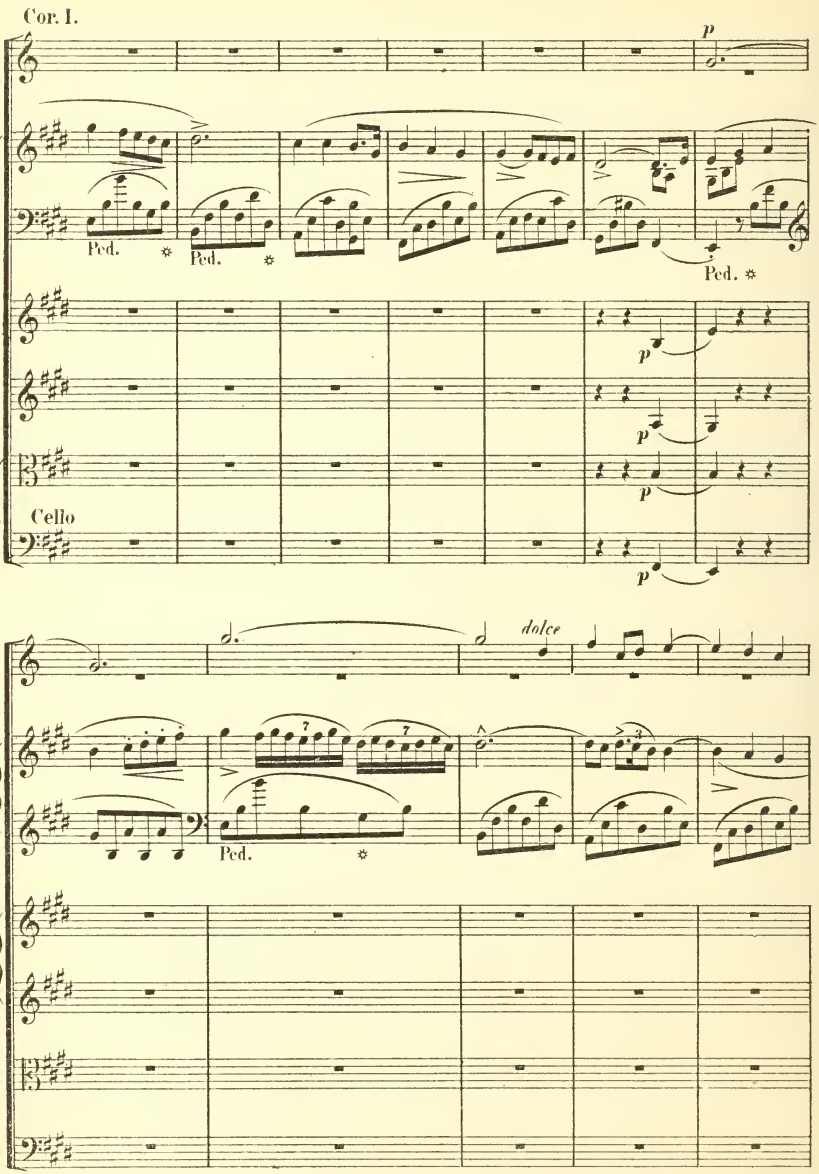

f
pp
8
f

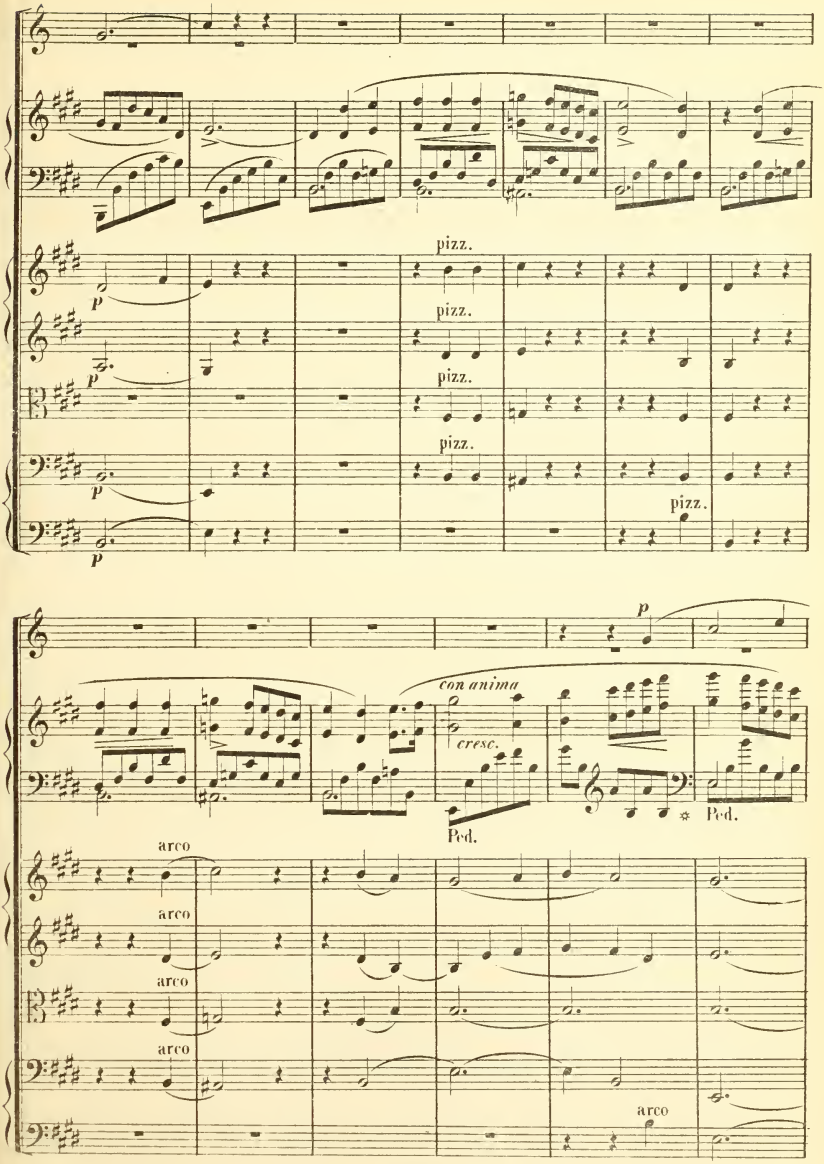

Fl.
Ob.
Cl.
Fag.
Cor. III & IV.
Timp.
8
pp
con fuoco
fz
Ped.
arco

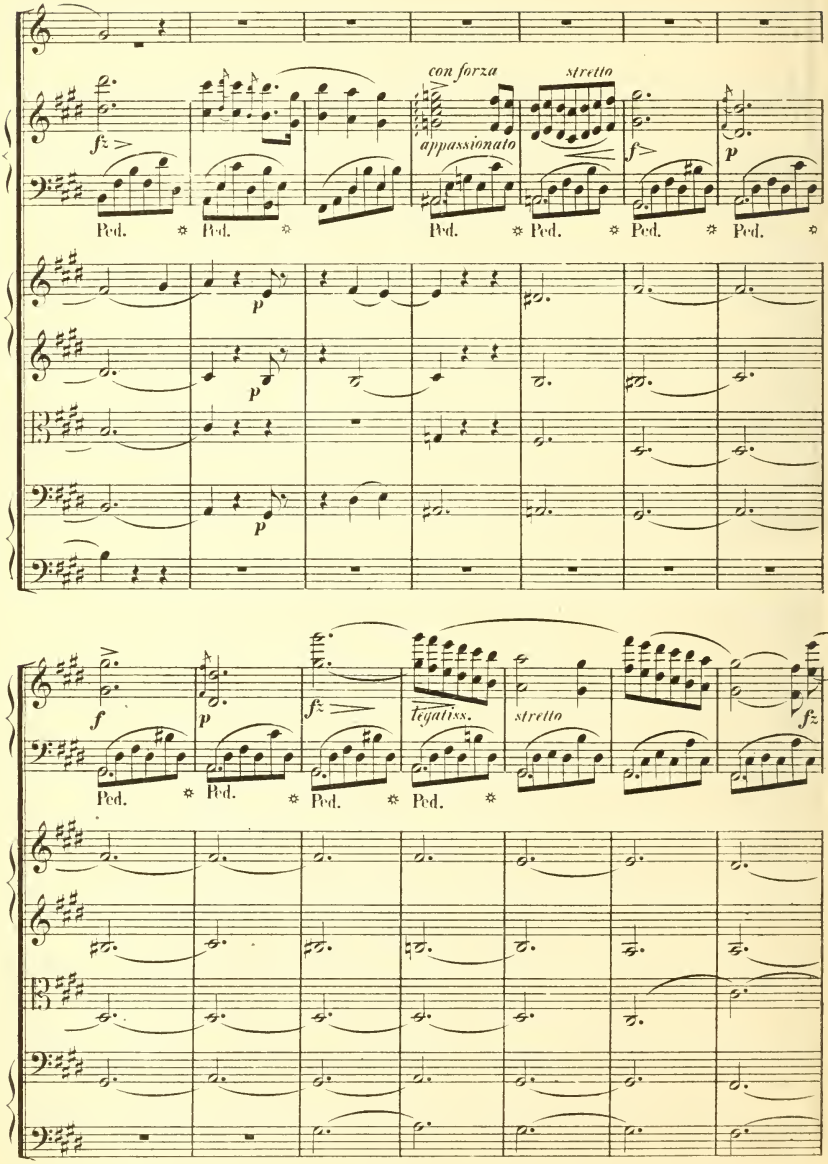

fz
Ped.
Ped.

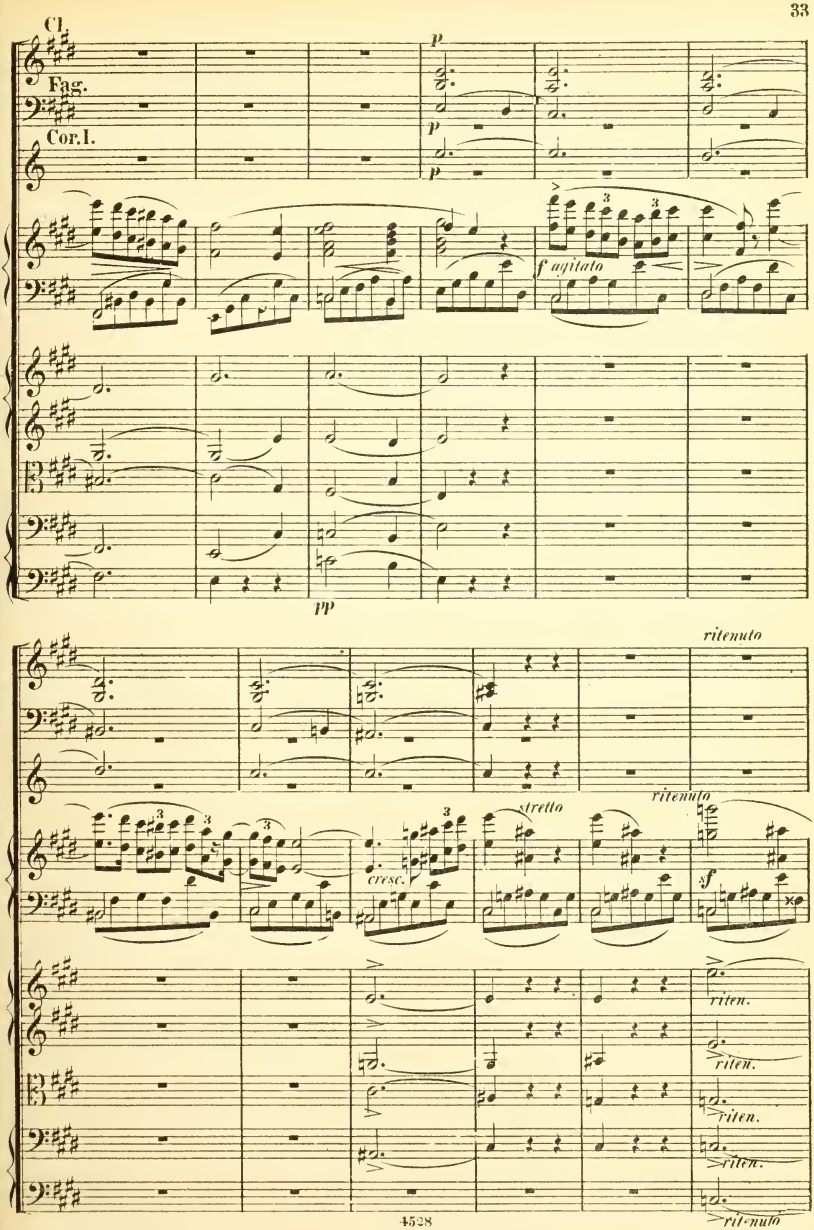

Cor.
8
cresc.
fff
Ped.
Ped.
ff
ff
ff
ff
8
dimin.
dim.
dim.

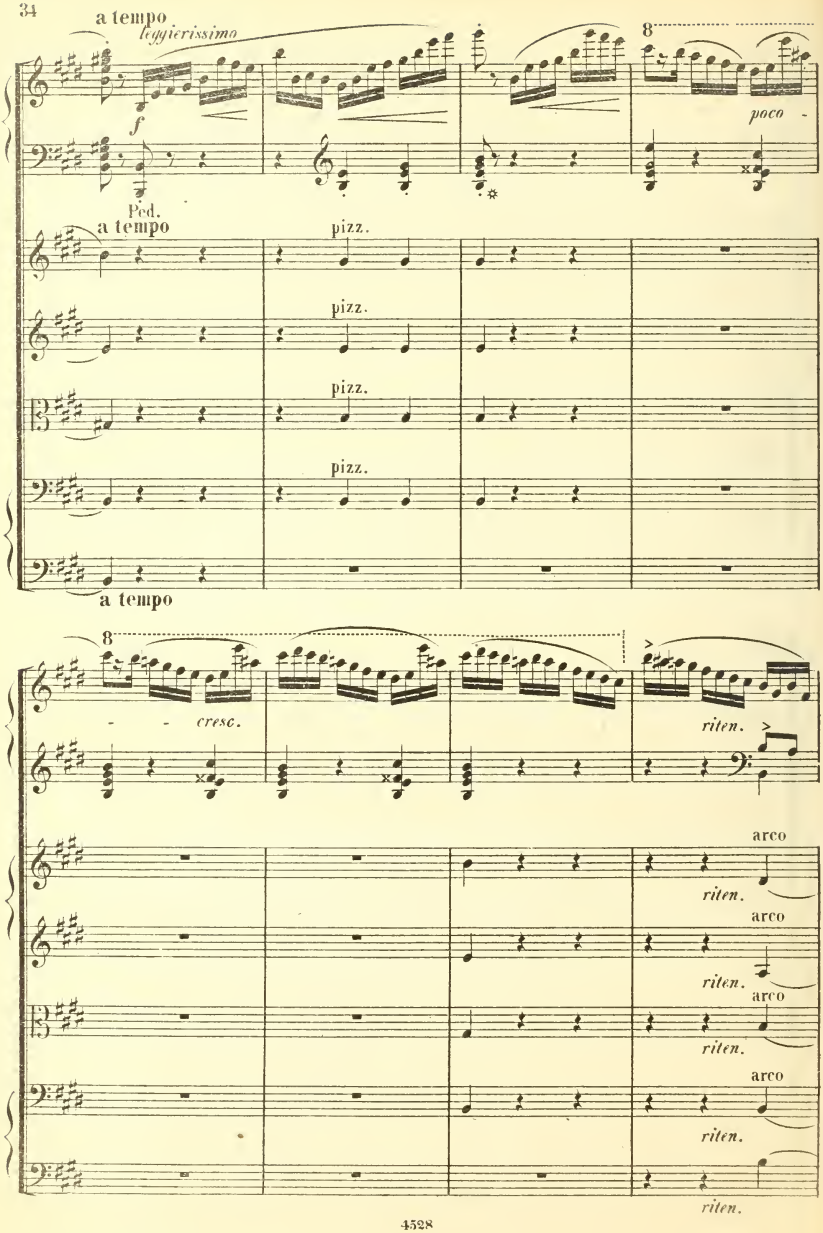

8
cresc.
Ped.
con forza
p
p
p
p
p
appassionato
6
p dolce
Ped.
con espress.
legato
Ped.
Ped.
pp
pp
pp
pp

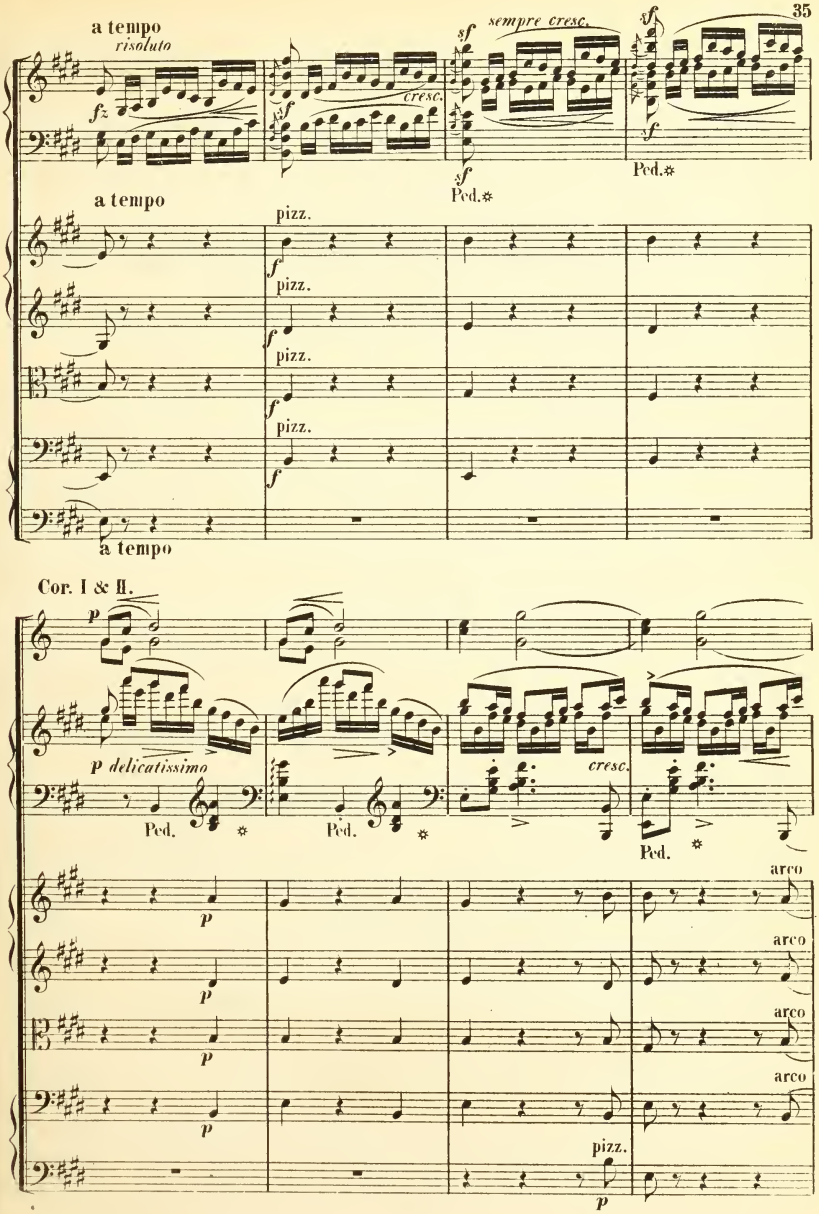

Cor. I.
p
Ped.
Ped.
Ped.
p
p
p
Cello
p
dolce
Ped.

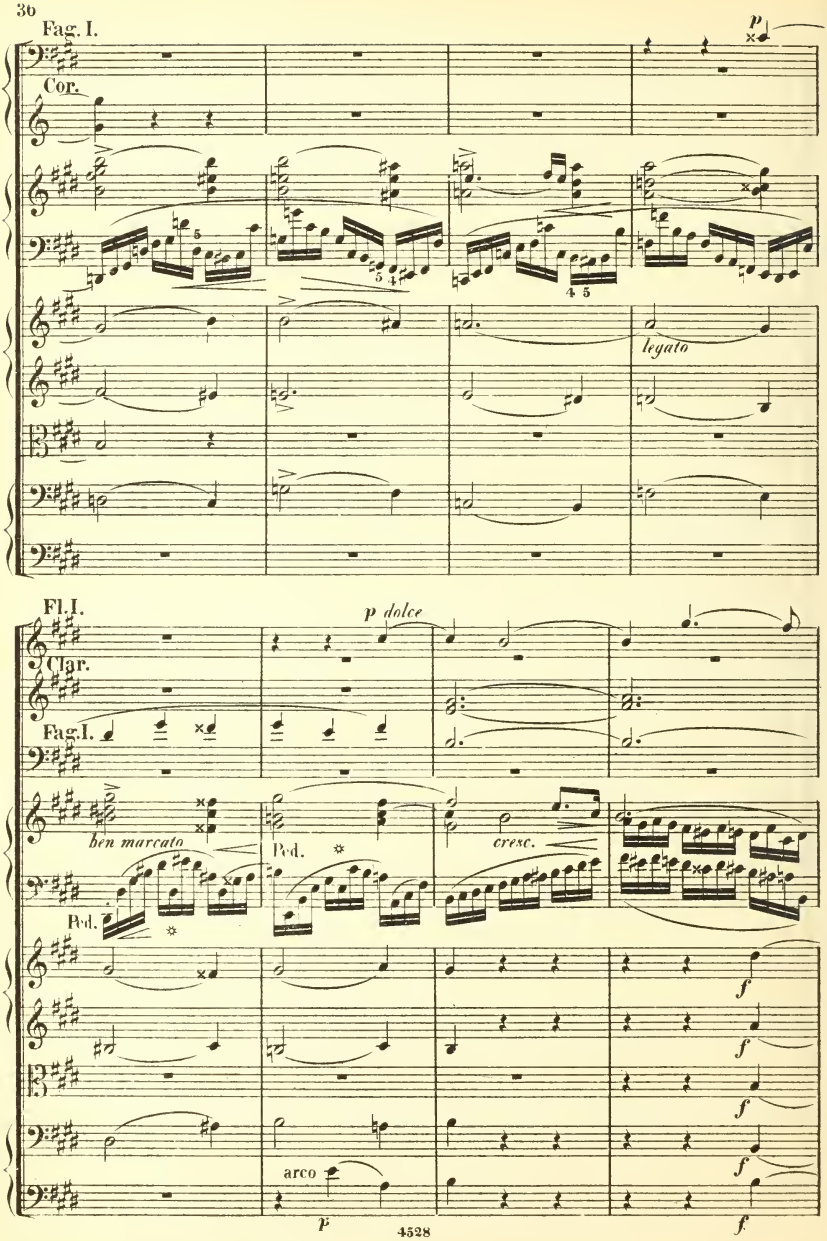

pizz.
pizz.
pizz.
pizz.
pizz.
p
p
p
p
p
con anima
cresc.
Ped.
Ped.
arco
arco
arco
arco
arco

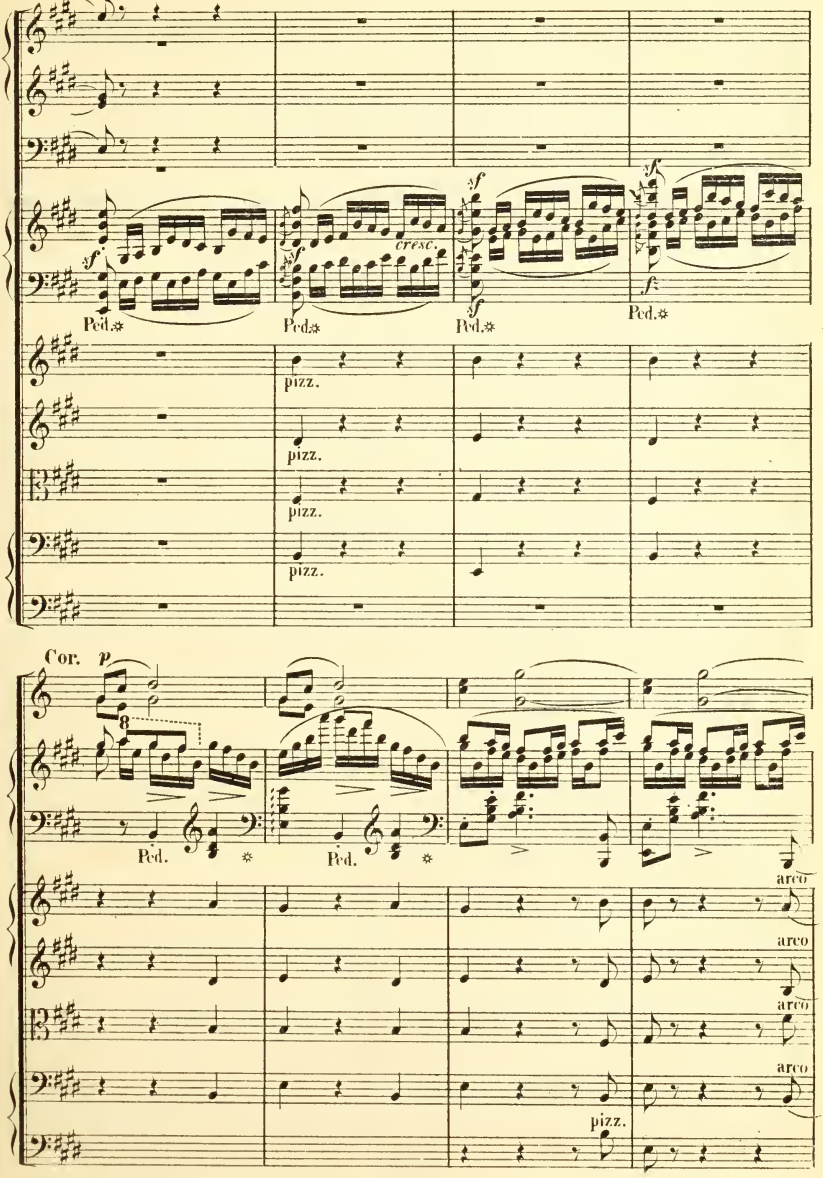

con forza
stretto
appassionato
Ped.
legatiss.
stretto

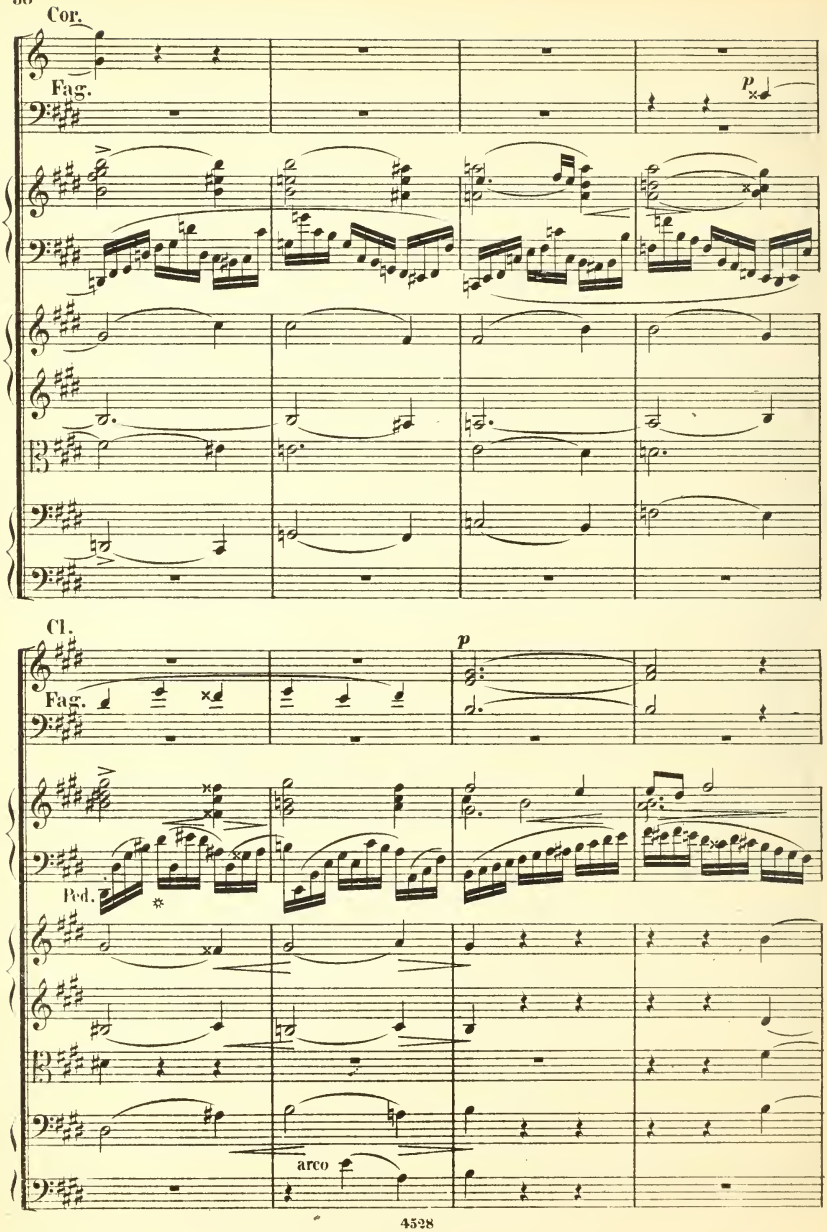

Cl.
Fag.
Cor.I.
p
p
p
f agitato
pp
ritenuto
stretto
ritenuto
cresc.
sf
riten.
riten.
riten.
riten.
riten.
ritenuto

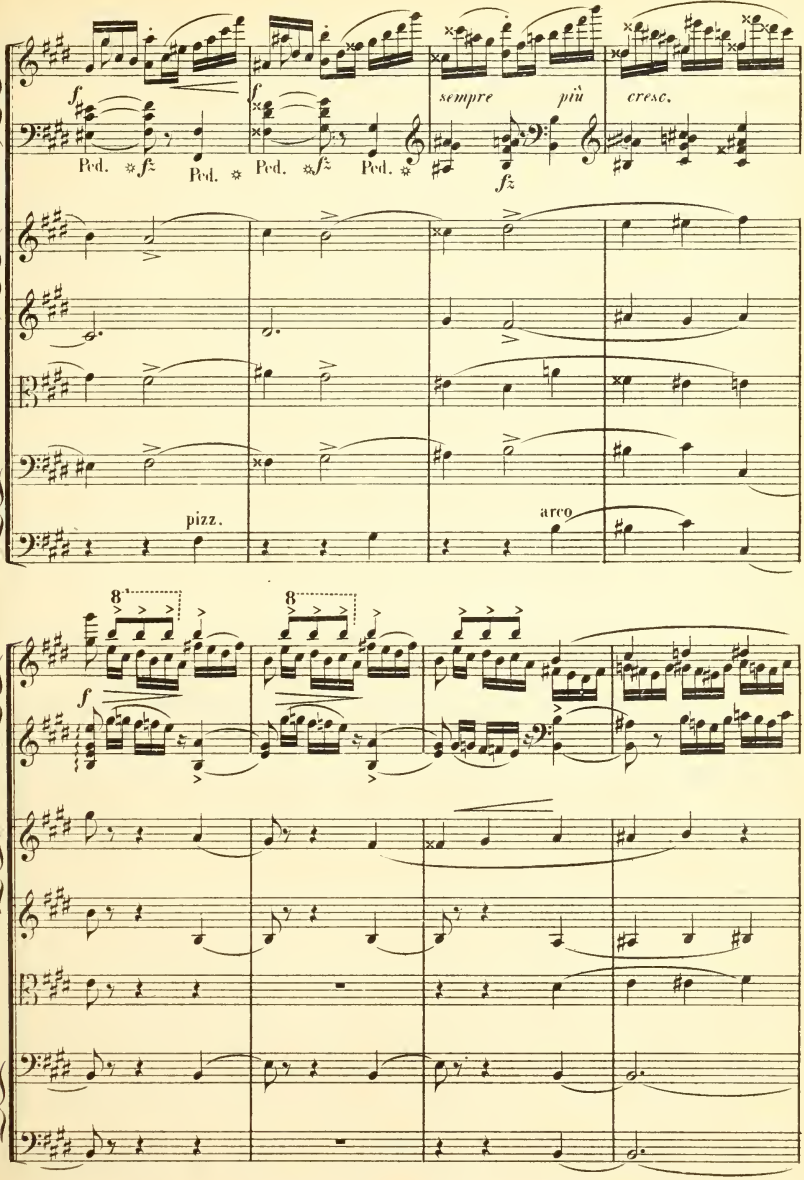

a tempo
leggierissimo
f
8
poco -
Ped.
a tempo
pizz.
pizz.
pizz.
pizz.
a tempo
8
- - cresc.
riten.
arco
riten.
arco
riten.
arco
riten.
arco
riten.
riten.

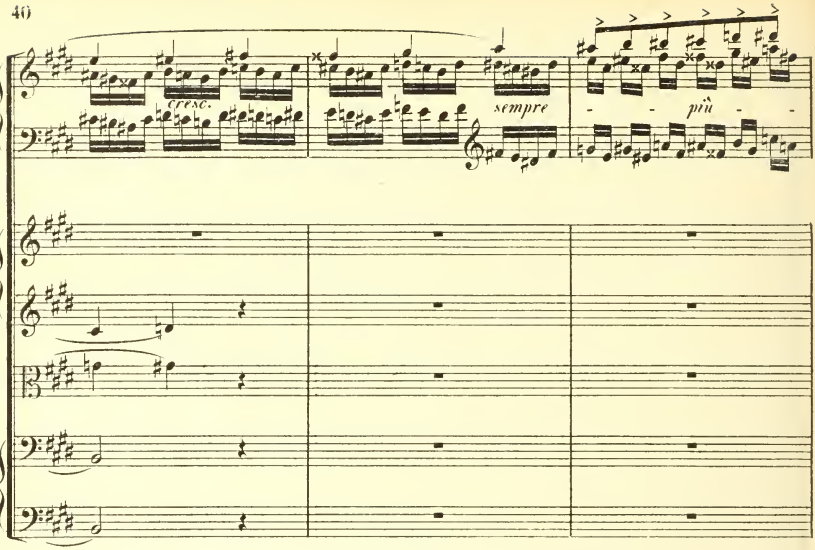

a tempo
risoluto
fz
sf
cresc.
sf
sempre cresc.
sf
f
Ped.
a tempo
pizz.
f
pizz.
f
pizz.
f
pizz.
f
a tempo
Cor. I & II.
p
p delicatissimo
Ped.
Ped.
cresc.
Ped.
arco
p
arco
p
arco
p
arco
p
pizz.
p

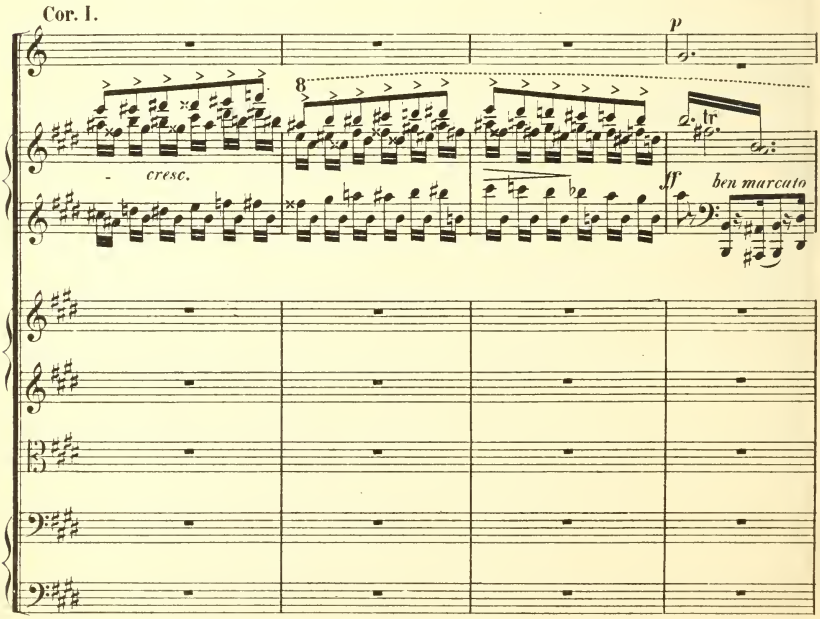

Fag. I.
p
Cor.
legato
Fl. I.
p dolce
Clar.
Fag. I.
ben marcato
Ped.
Ped.
cresc.
f
f
f
f
arco
p
f

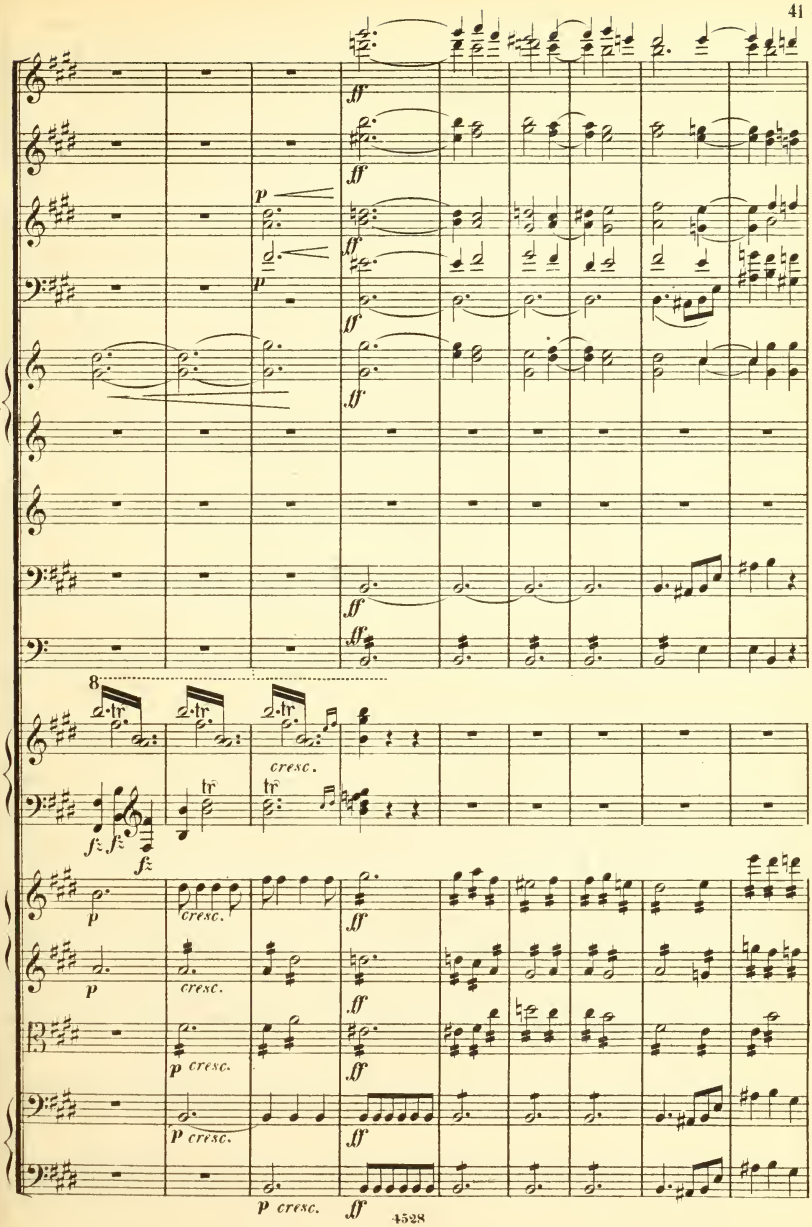

cresc.
Ped.
pizz.
Cor.
arco
pizz.

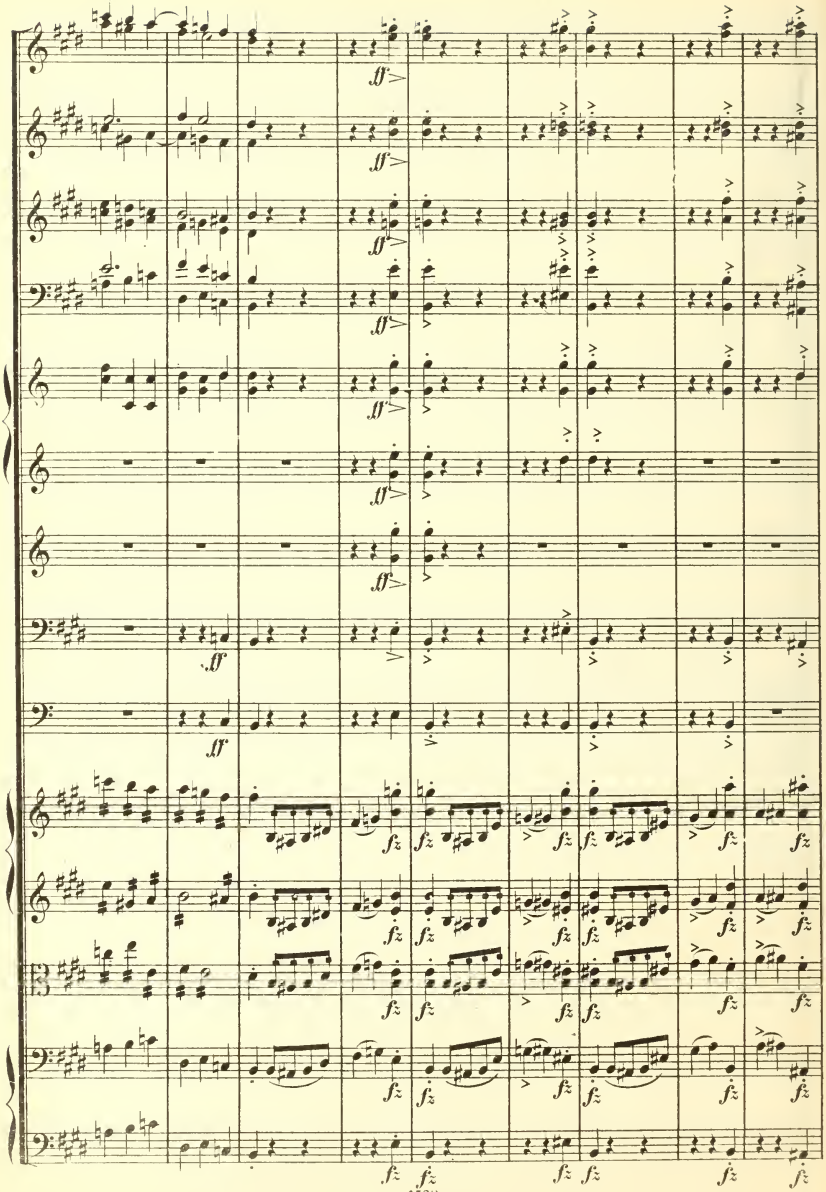

Cor.
Fag.
p
Cl.
Fag.
p
Ped.
arco

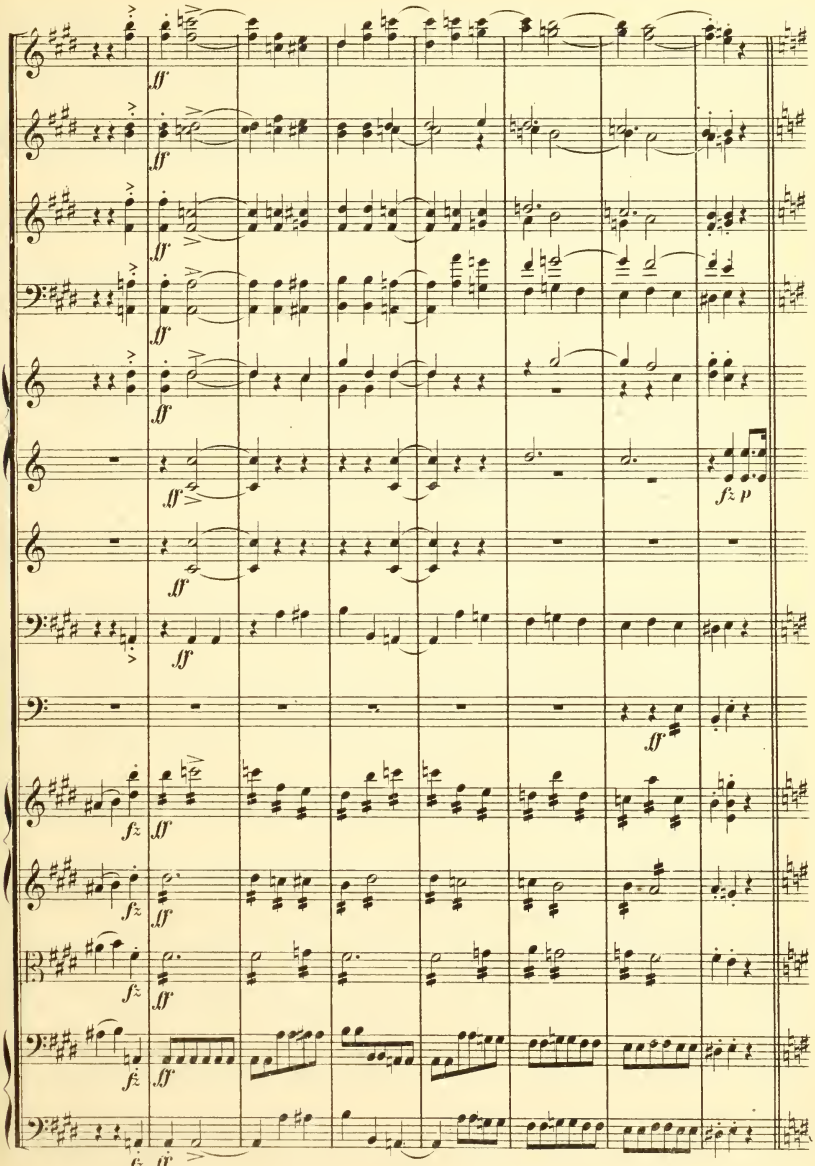

sempre più cresc.
Ped. Ped. Ped. Ped.
pizz.
arco
8
8

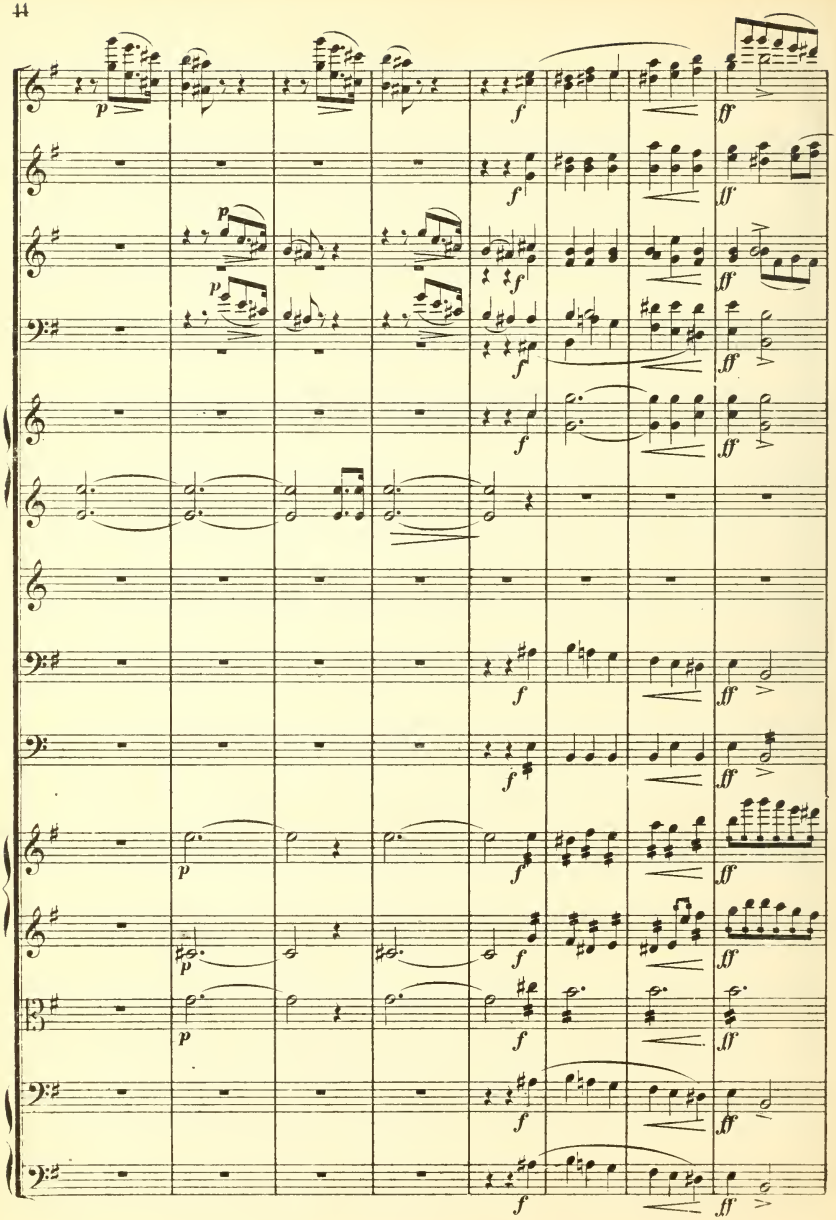

cresc.
sempre
più

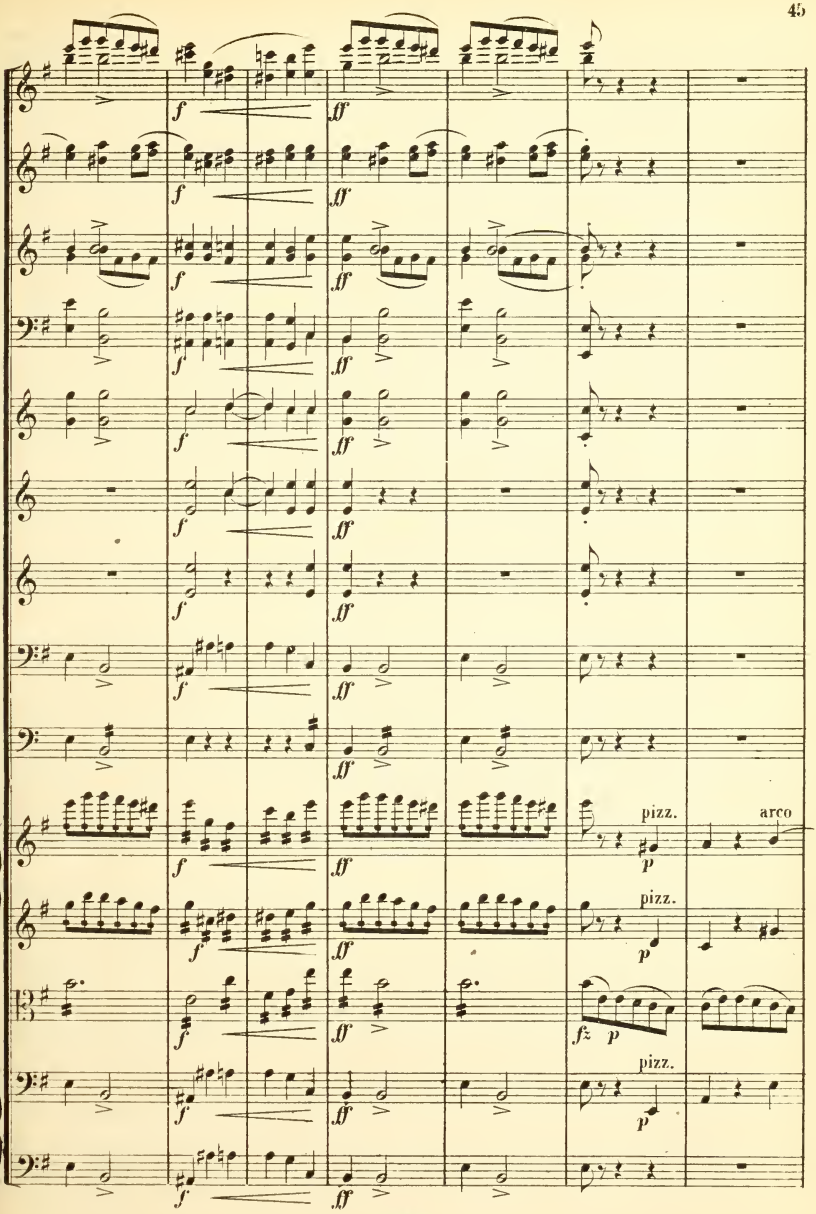

Cor. I.
p
cresc.
8
tr
ff
ben marcato

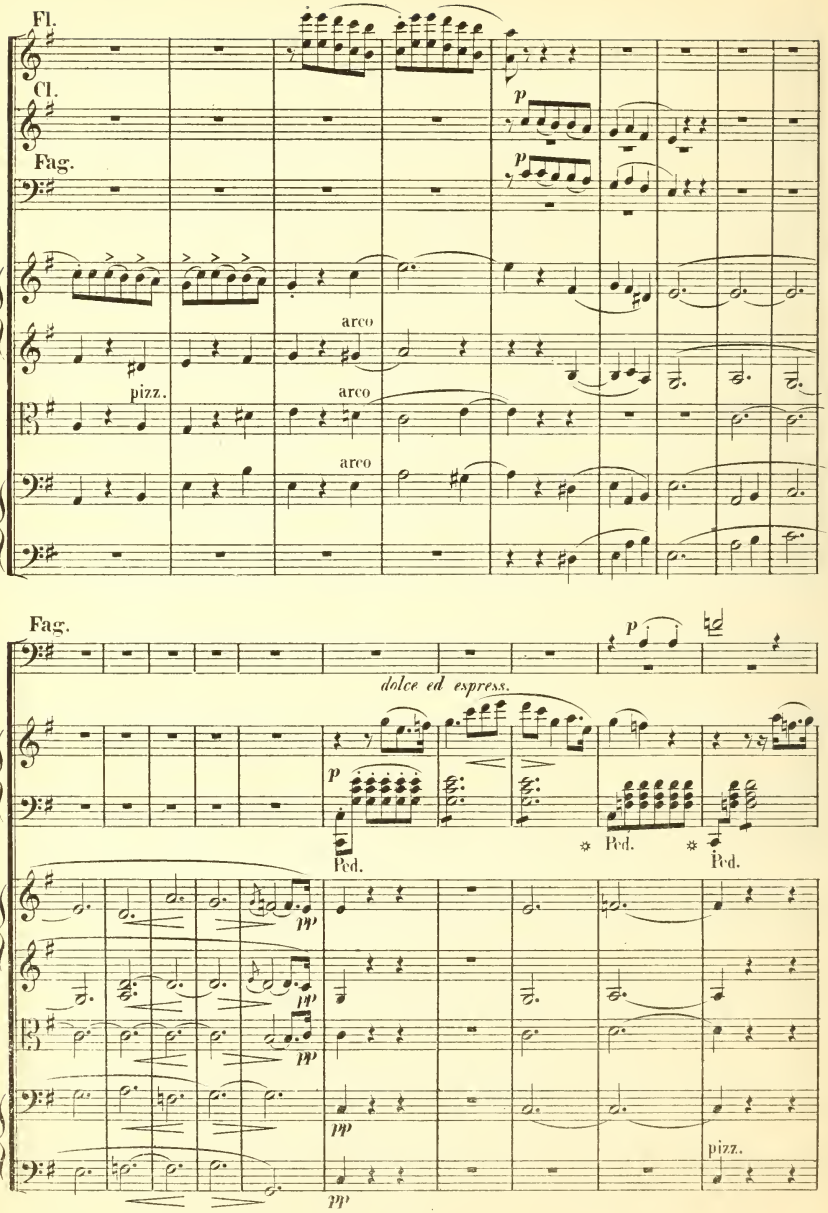

ff
p
8
tr
cresc.
fz
p cresc.

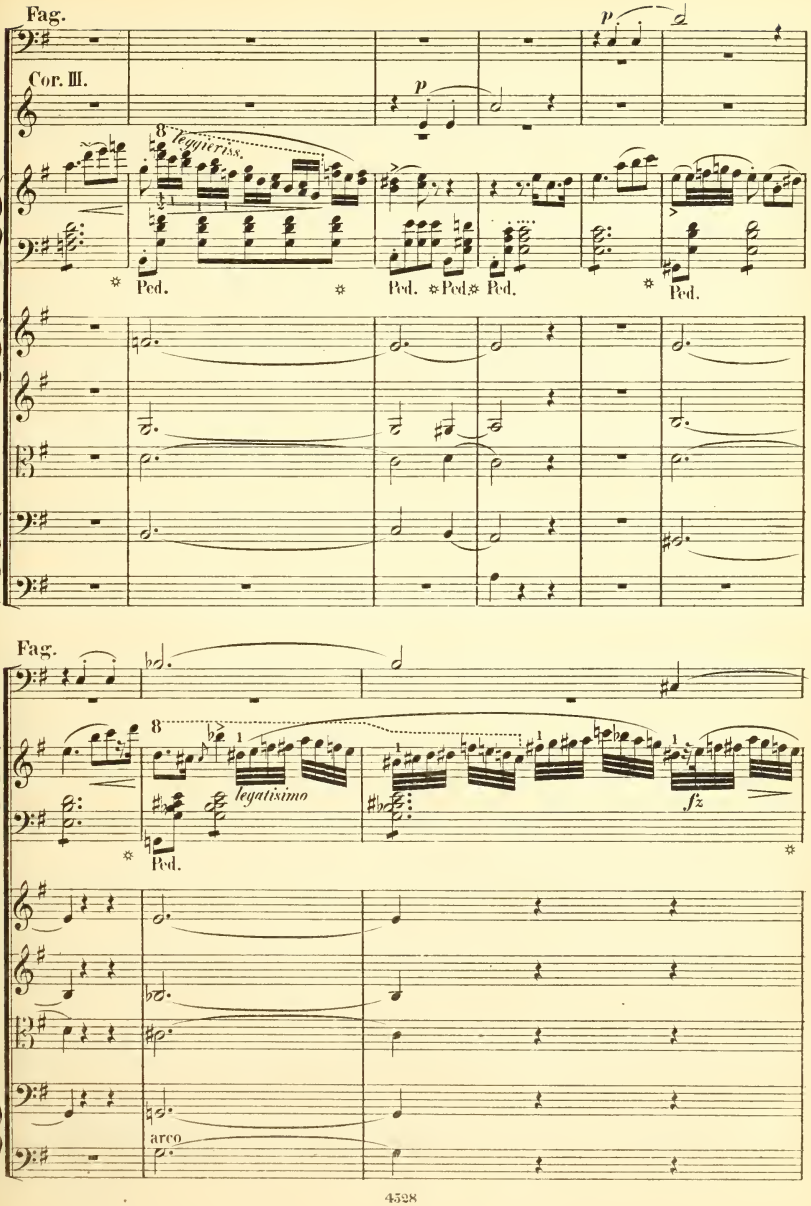

ff
fz

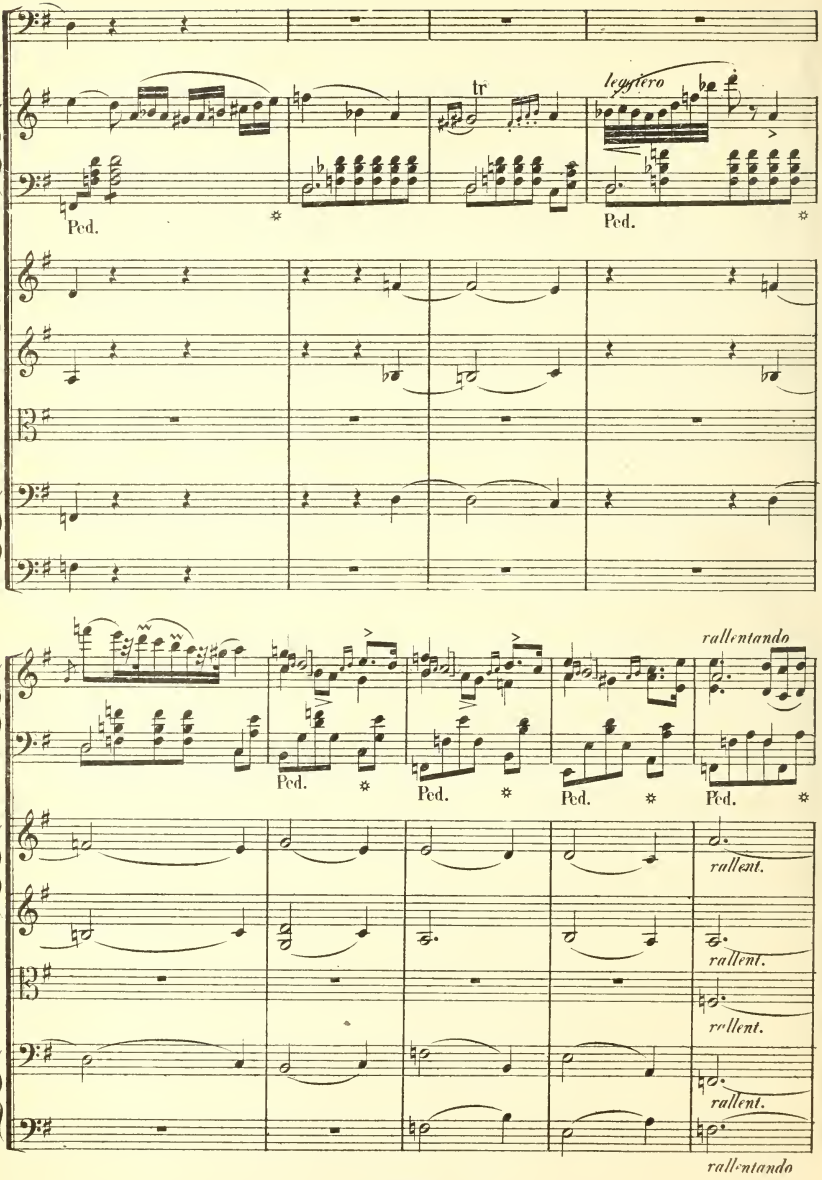

ff
fz p
fz

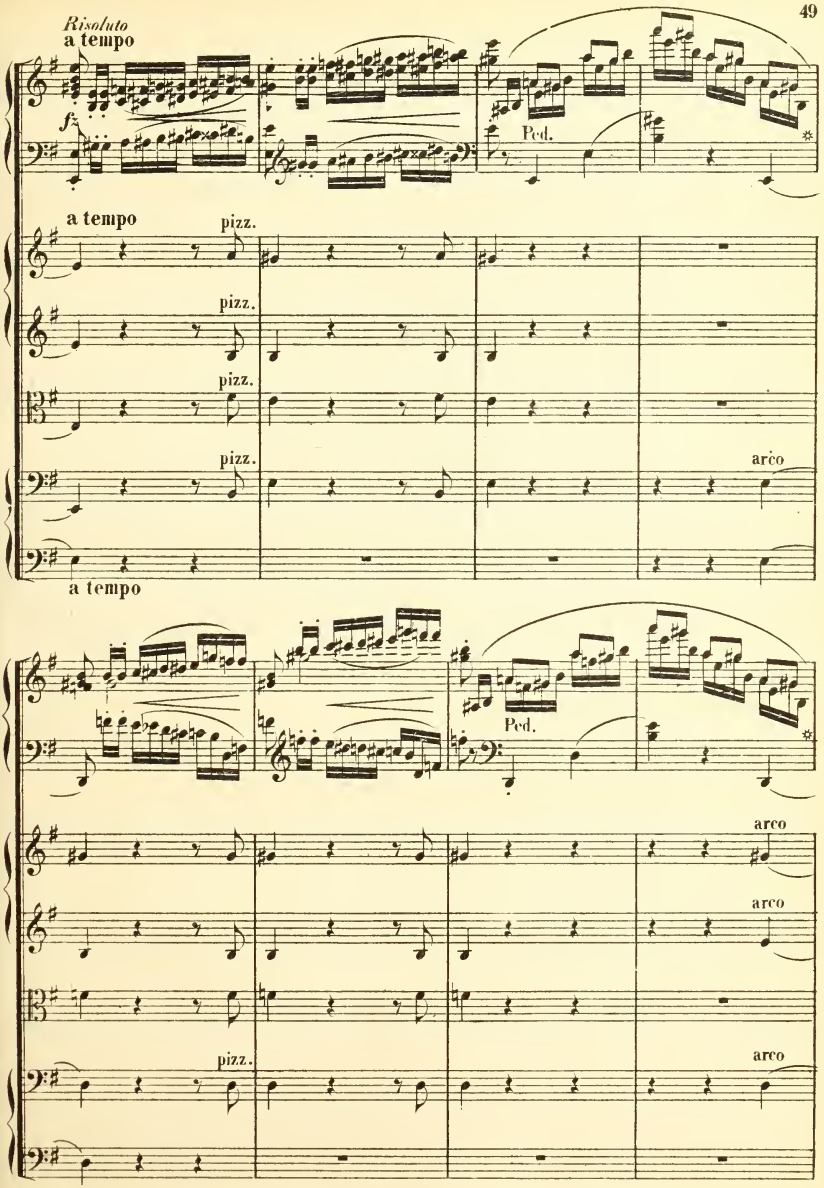

p
f
ff

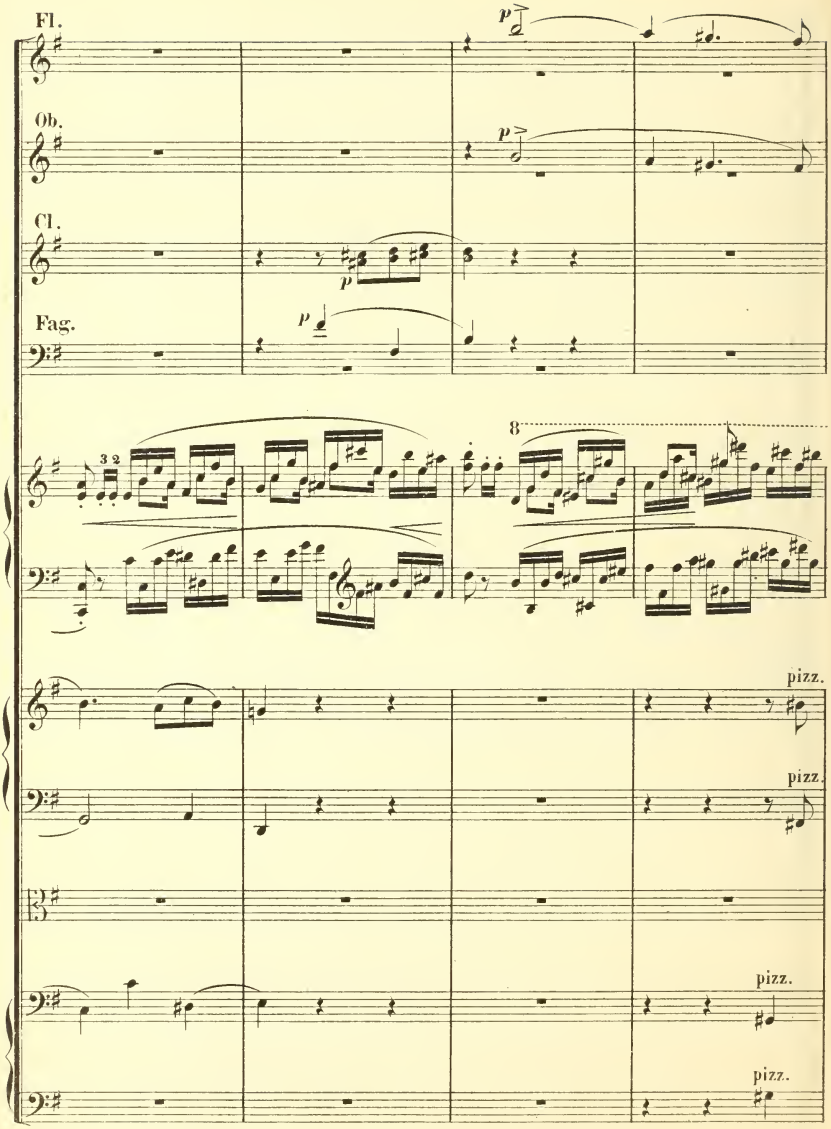

f
ff
pizz.
arco
p
fz

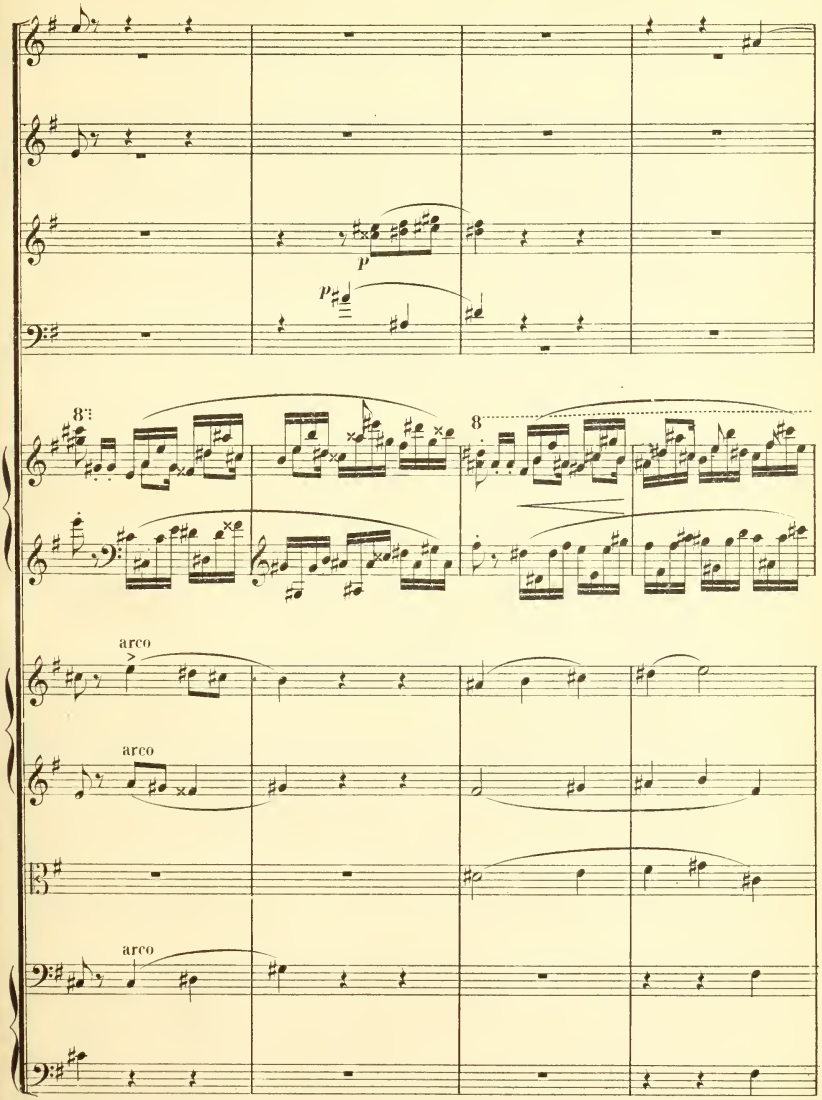

Fl.
Cl.
Fag.
p
p
arco
pizz.
arco
arco
Fag.
p
dolce ed express.
p
Ped.
Ped.
Ped.
pp
pp
pp
pp
pizz.

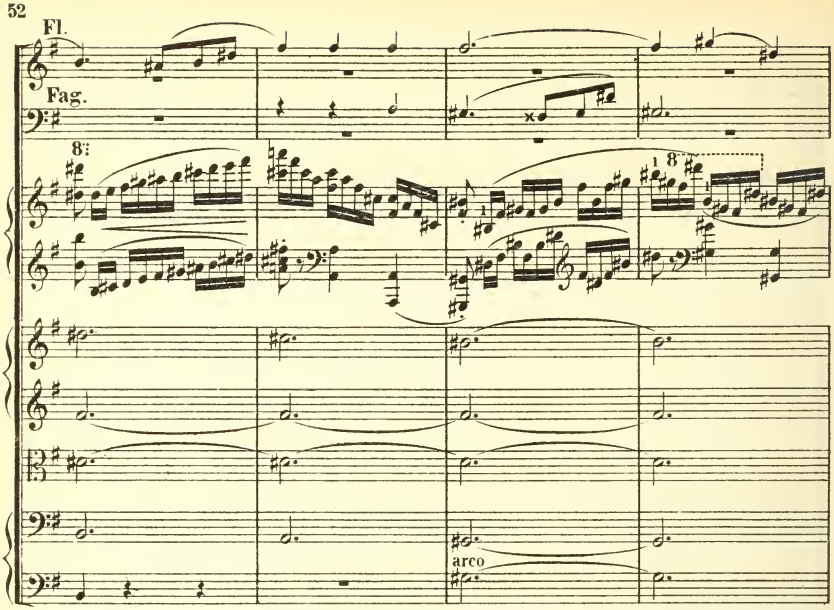

Fag.
Cor. III.
p
8
leggierissimo
Ped.
Ped.
Ped.
Ped.
Ped.
Fag.
8
legatissimo
Ped.
fz
arco

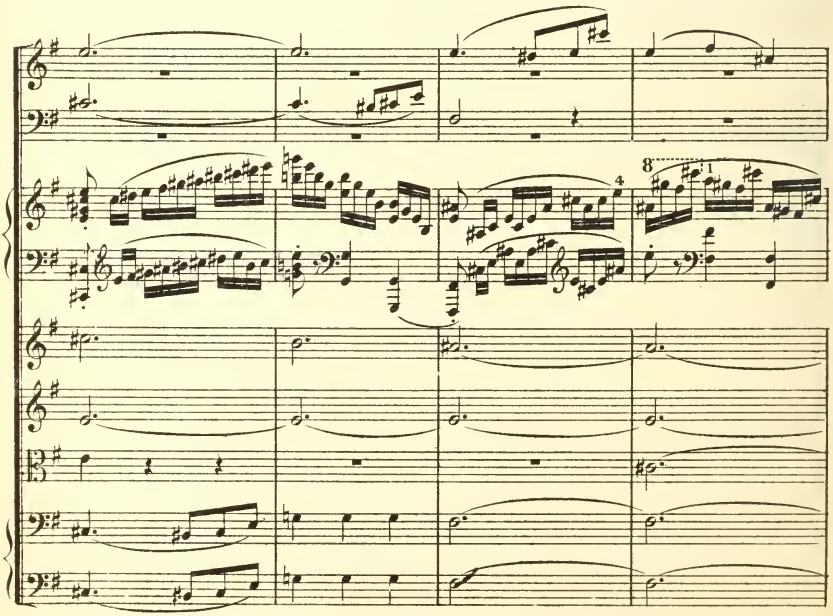

tr
leggiero
Ped.
Ped.
rallentando
Ped.
Ped.
Ped.
Ped.
rallent.
rallent.
rallent.
rallent.
rallentando

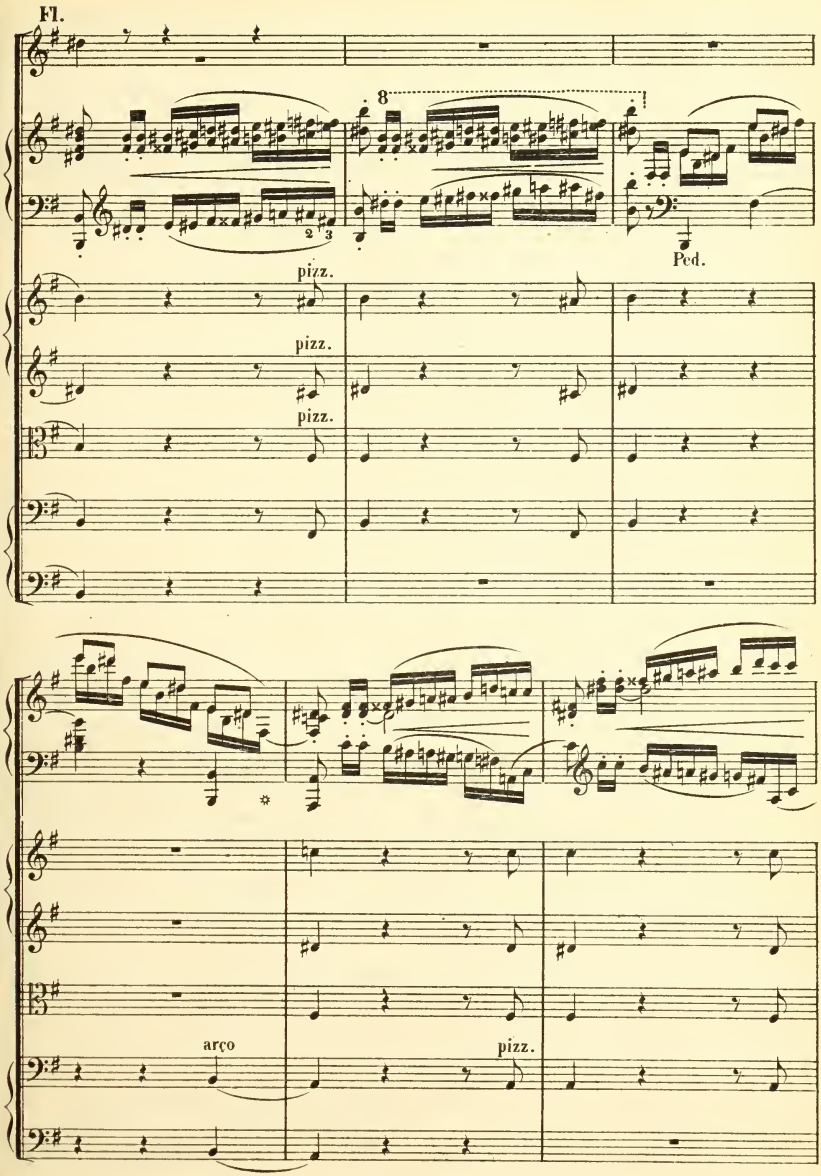

Risoluto
a tempo
fz
Ped.
a tempo
pizz.
pizz.
pizz.
pizz.
arco
a tempo
Ped.
arco
arco
pizz.
arco

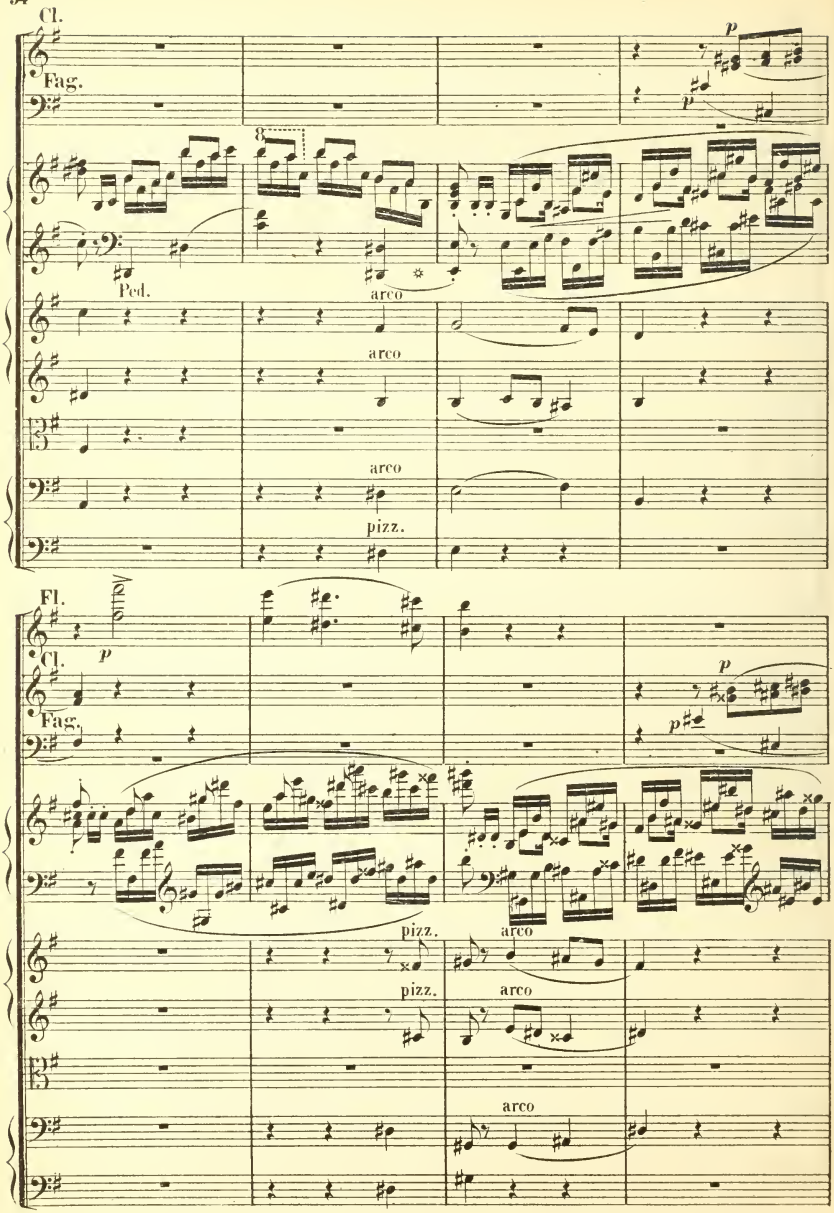

Fl.
Ob.
Cl.
Fag.
p
8
pizz.
pizz.
pizz.
pizz.

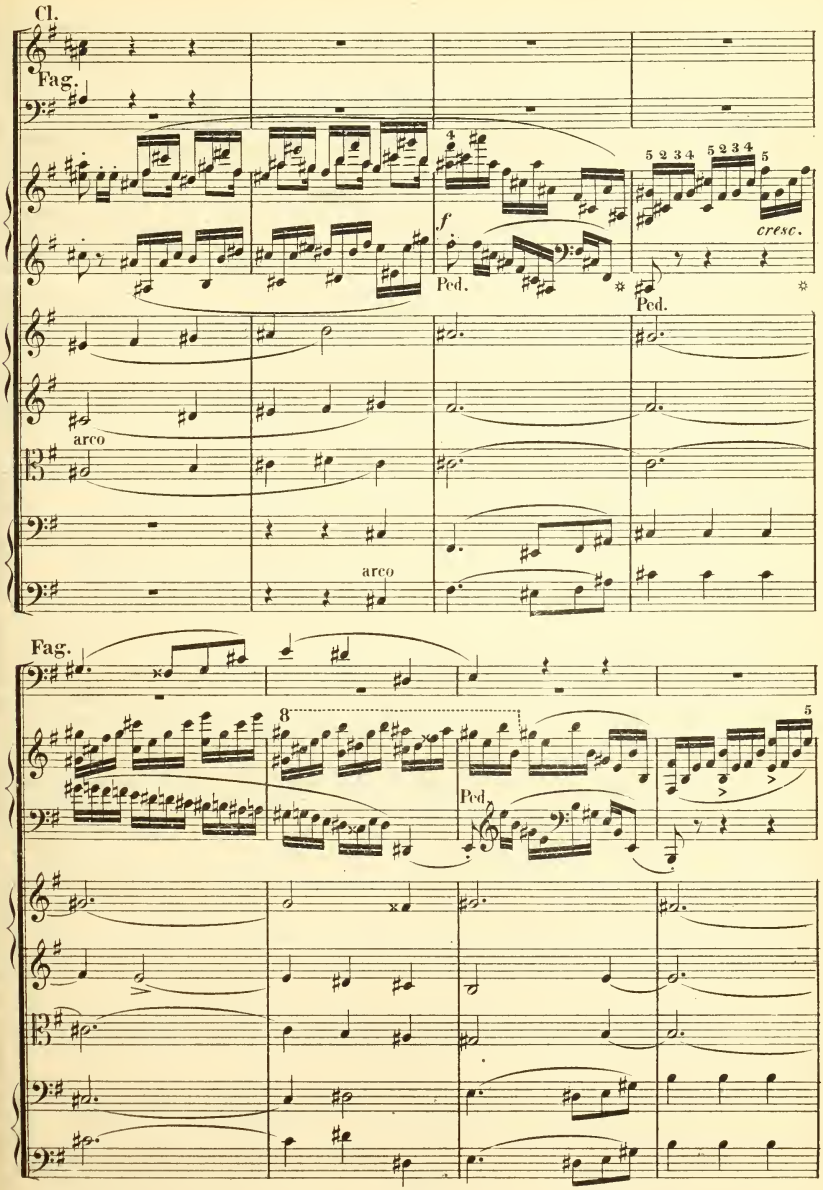

p
p
8
8
arco
arco
arco

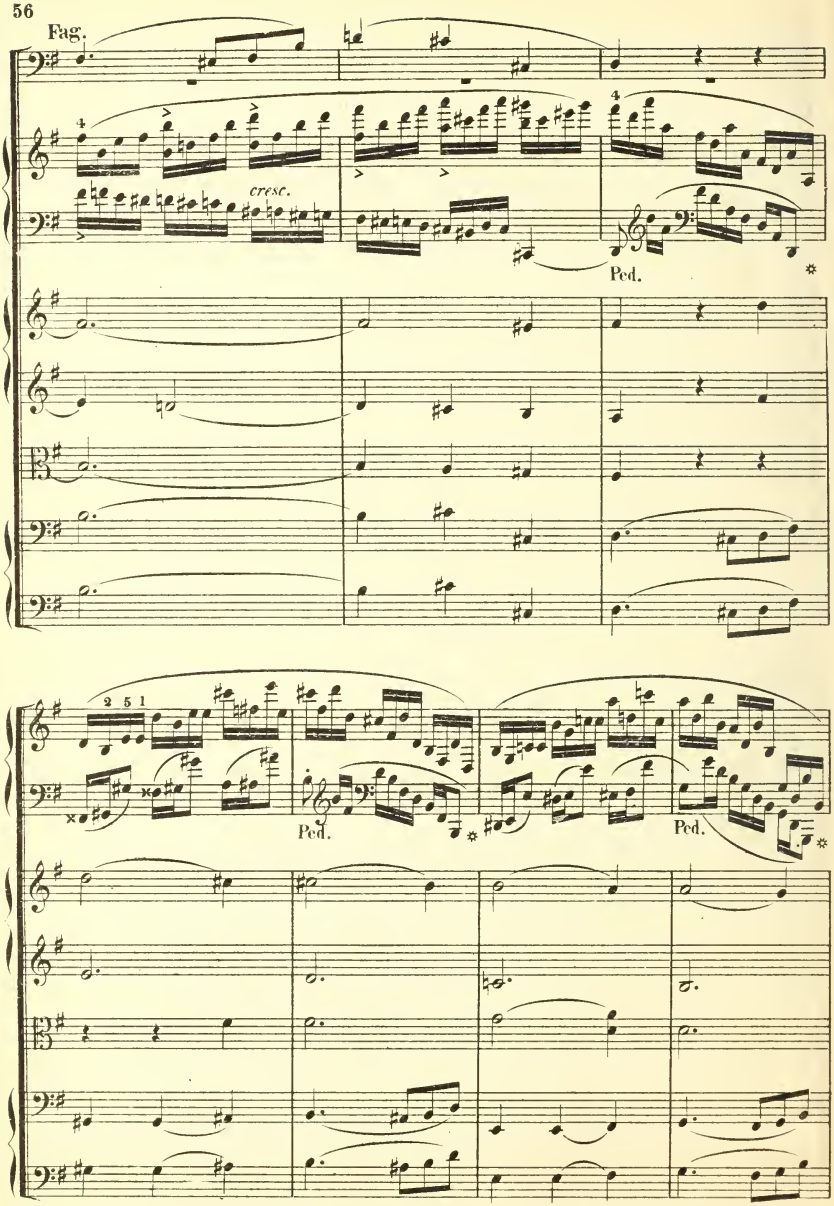

Fl.
Fag.
8
8
arco

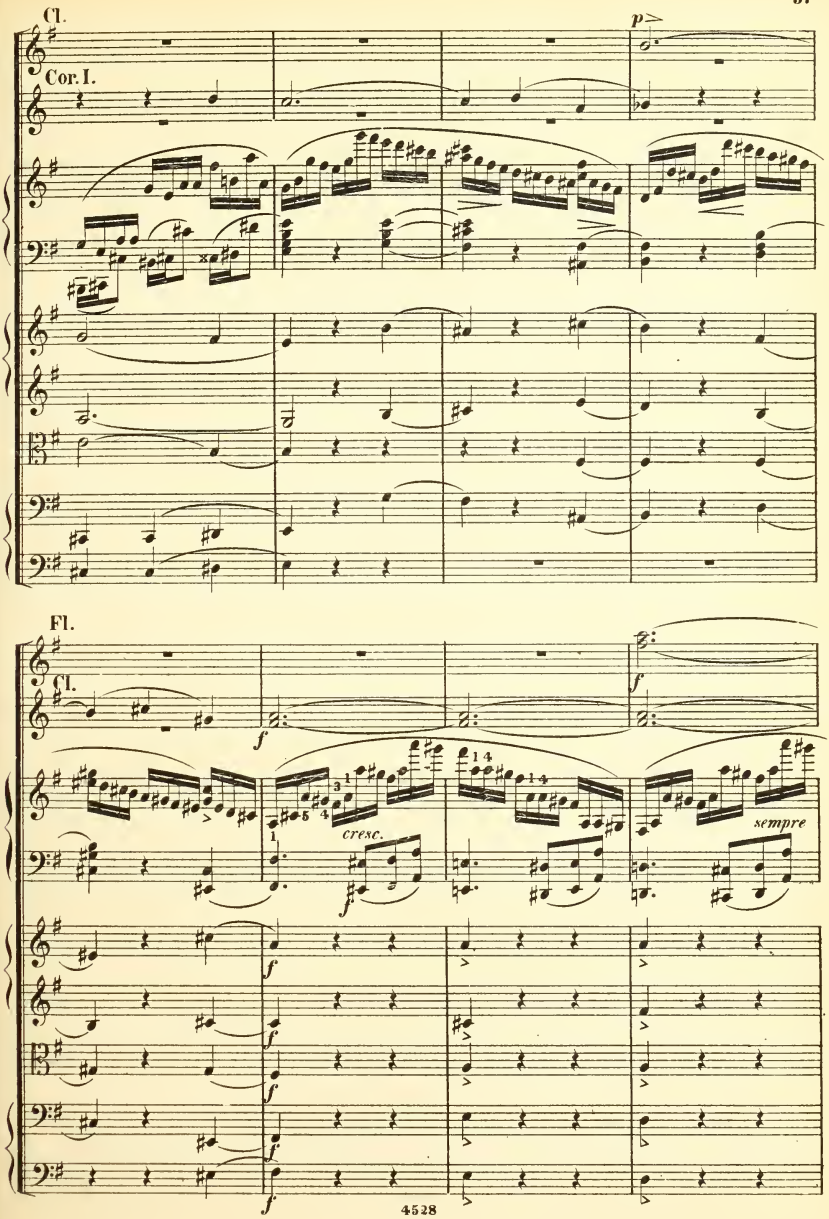

8
4

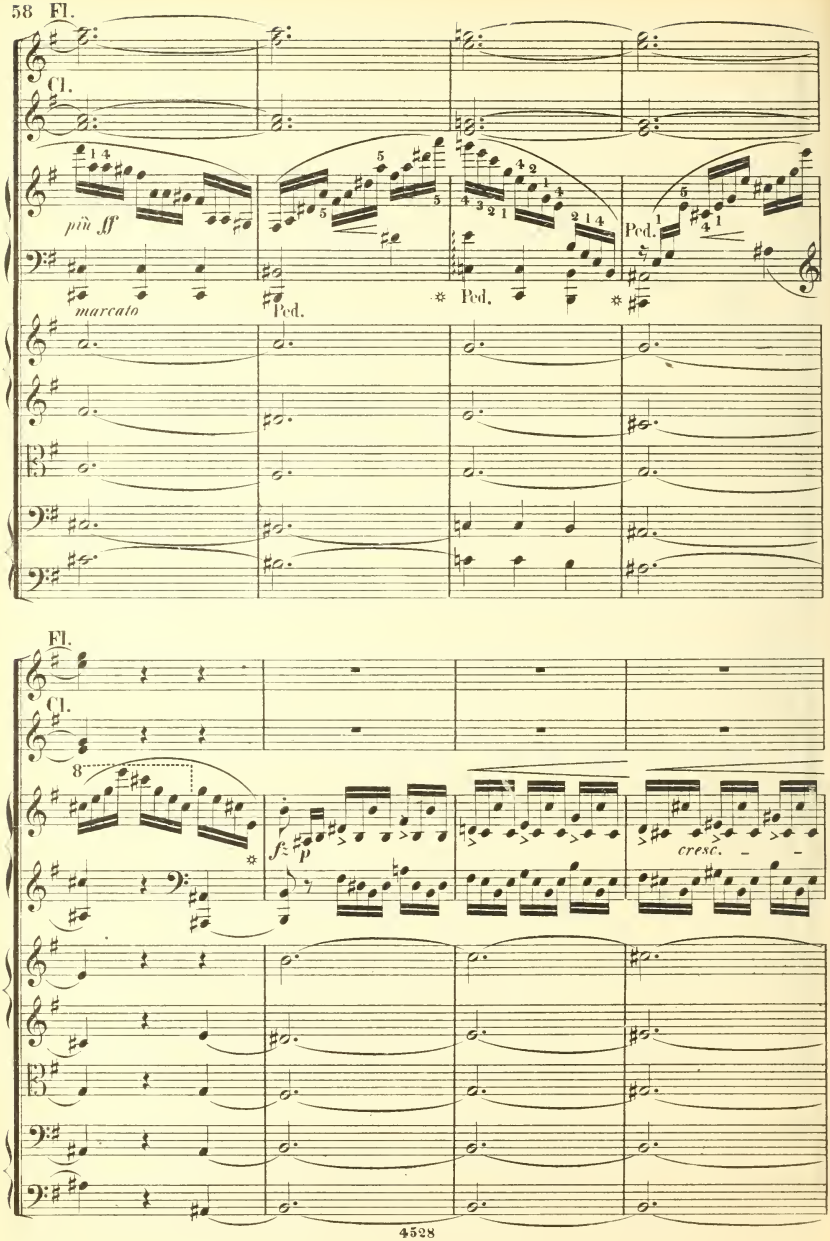

Fl.
8
Ped.
pizz.
pizz.
pizz.
arço
pizz.

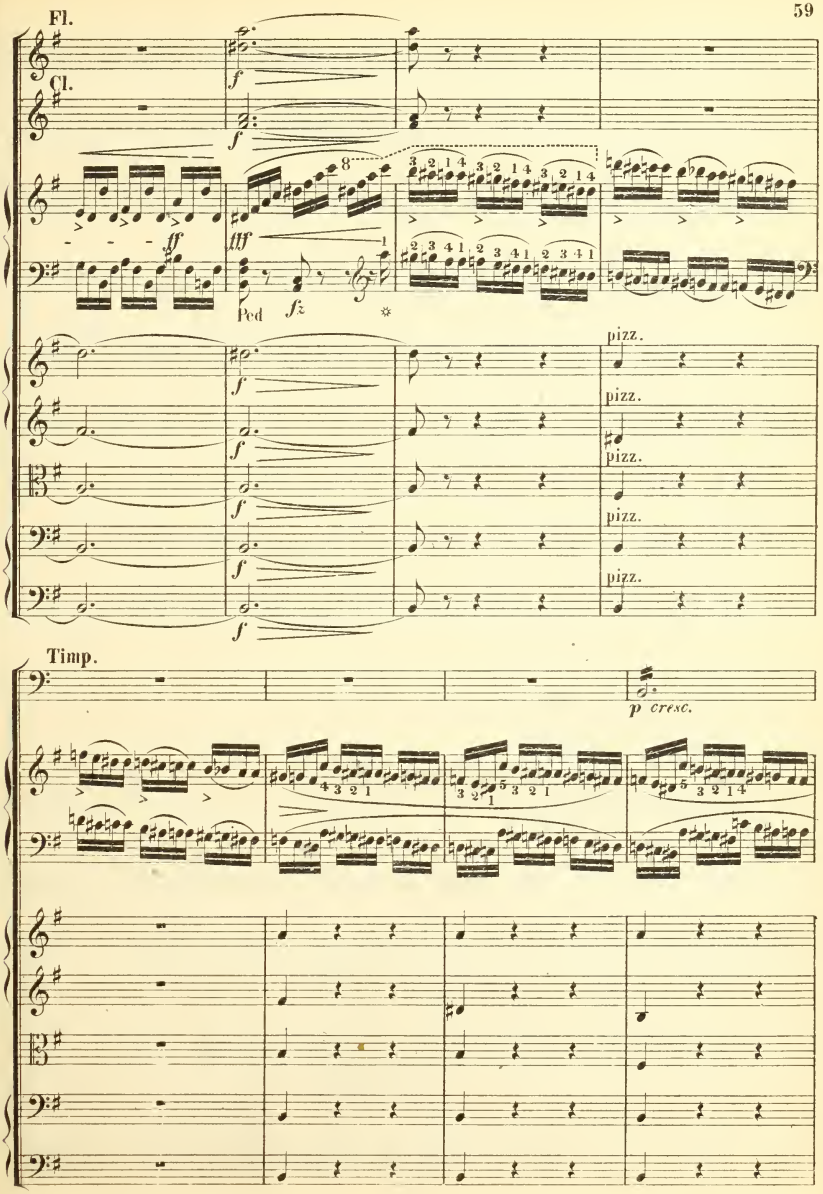

Cl.
Fag.
p
p
8
Ped.
arco
arco
arco
pizz.
Fl.
Cl.
Fag.
p
p
pizz.
arco
pizz.
arco
arco

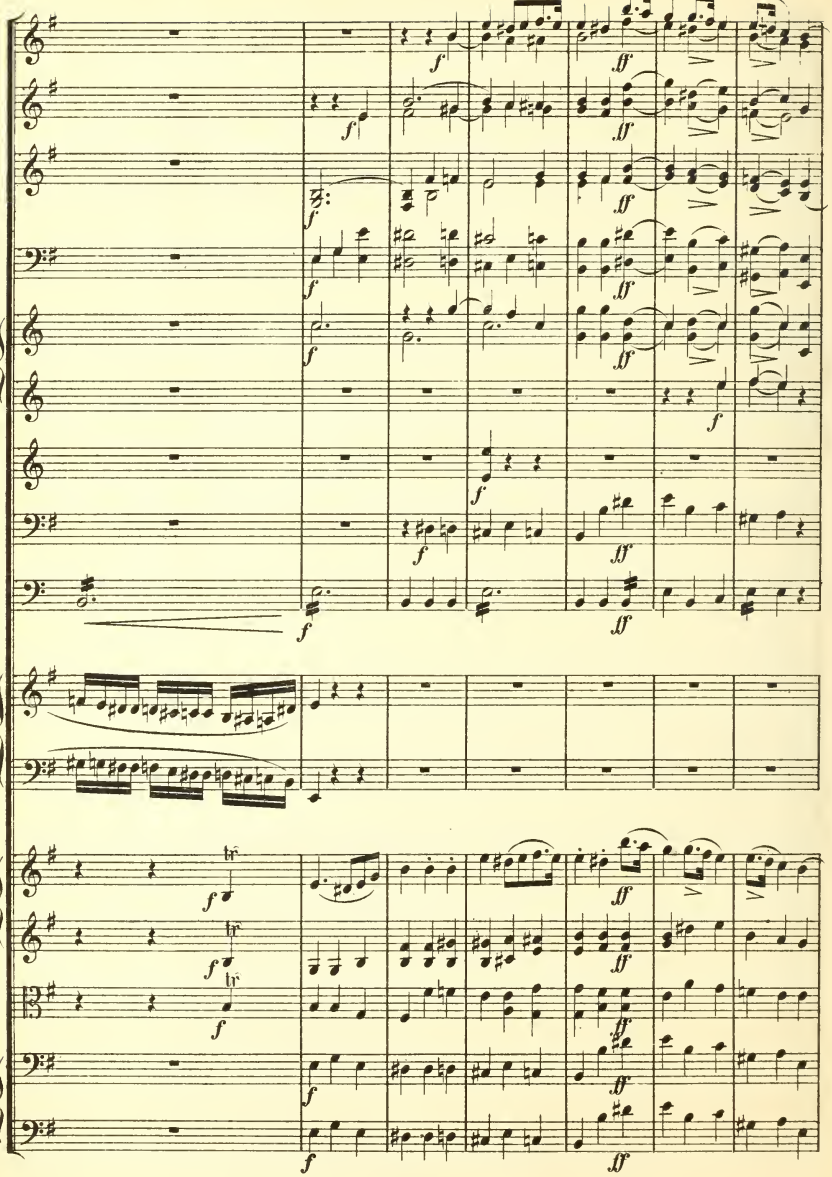

Cl.
Fag.
5 2 3 4
5 2 3 4
5
cresc.
f
Ped.
Ped.
arco
arco
Fag.
8
Ped.
5

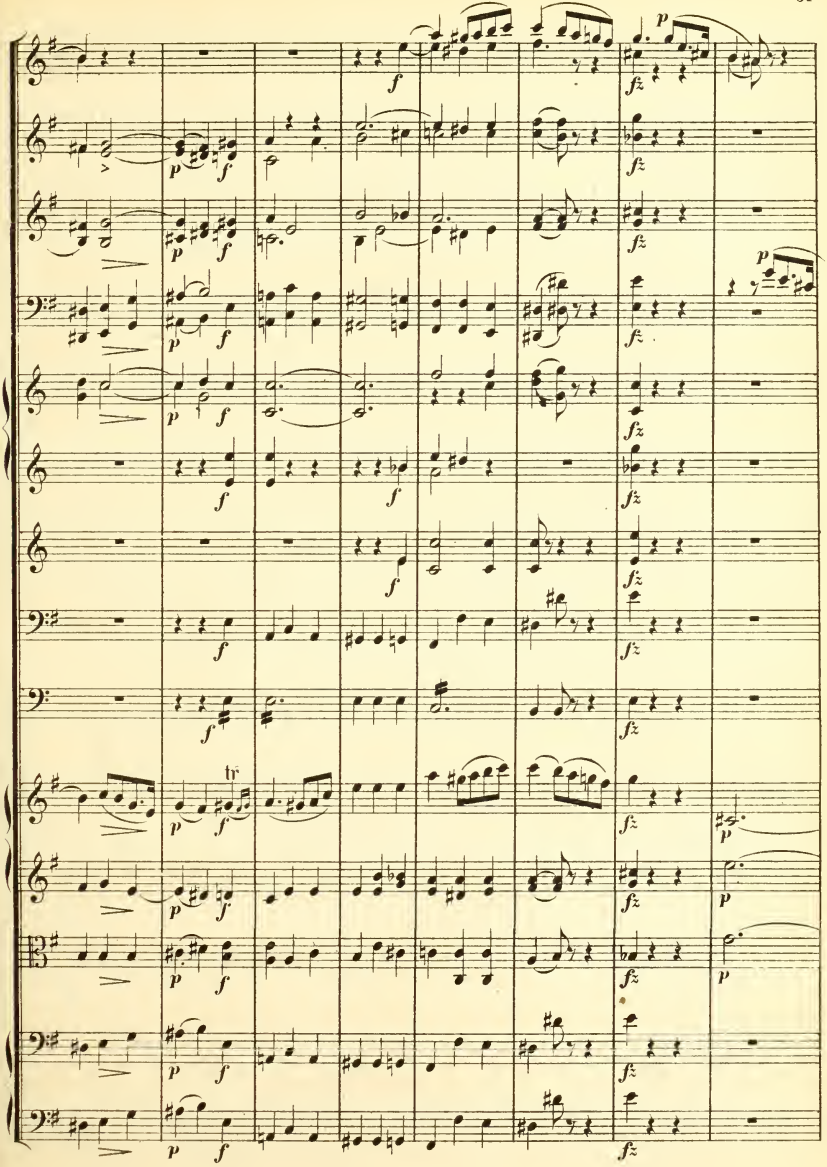

Fag.
cresc.
Ped.
2 5 1
Ped.
Ped.

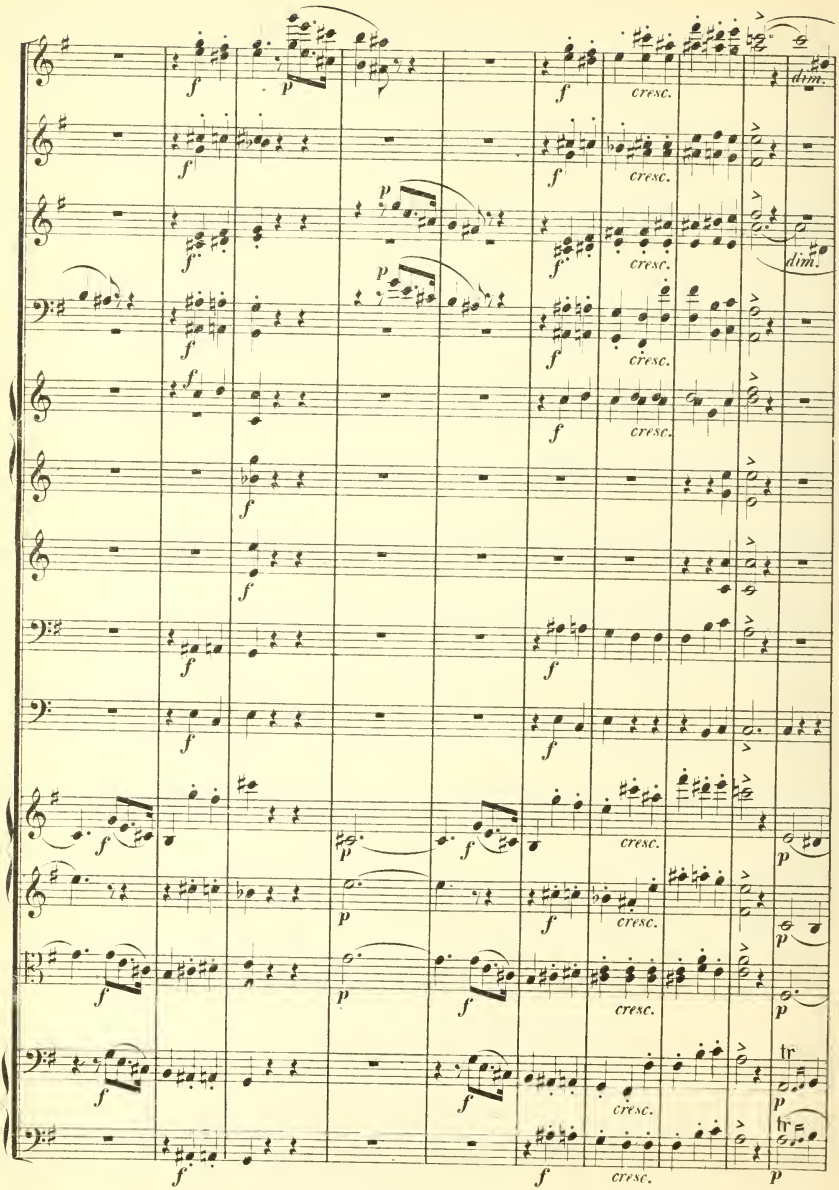

Cl.
Cor. I.
p
Fl.
Cl.
f
cresc.
sempre

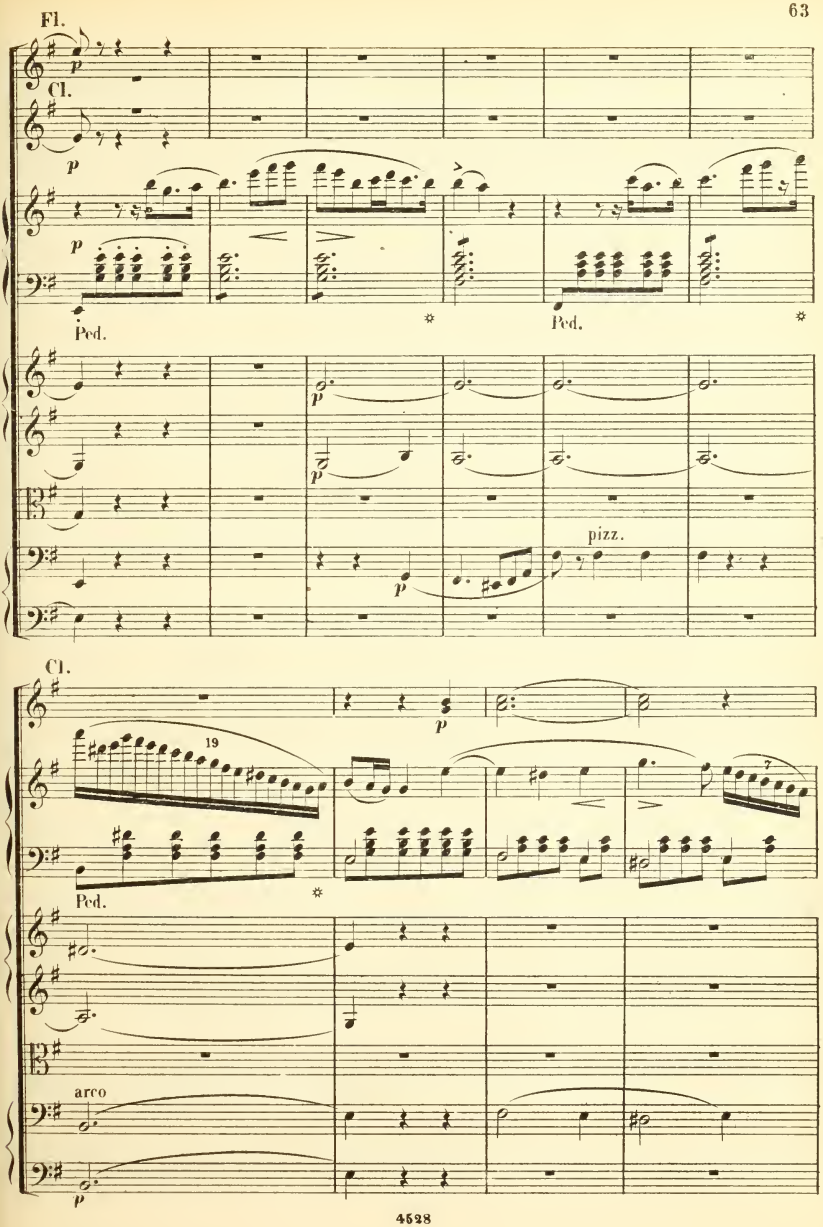

58 Fl.
Cl.
più ff
marcato
Ped.
Ped.
Ped.
Fl.
Cl.
8
fz
p
cresc.

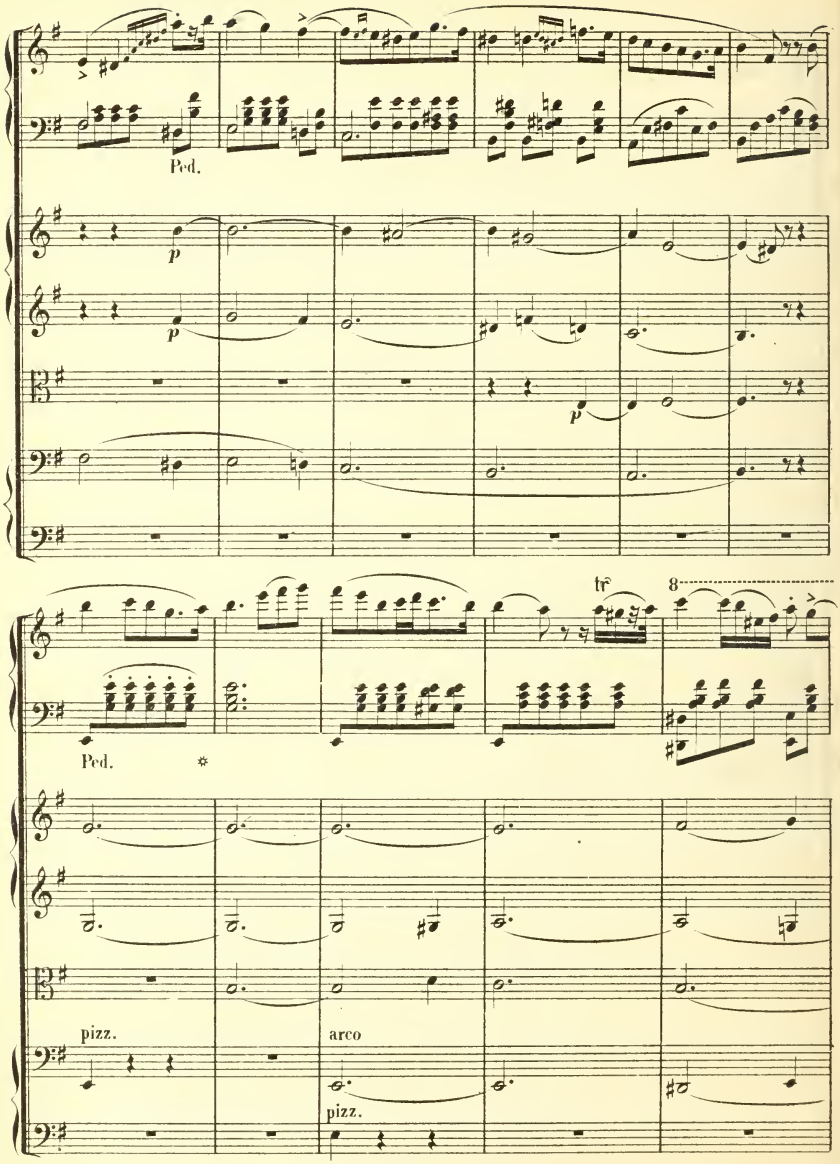

Fl.
Cl.
f
fff
Ped
sfz
pizz.
Timp.
p cresc.

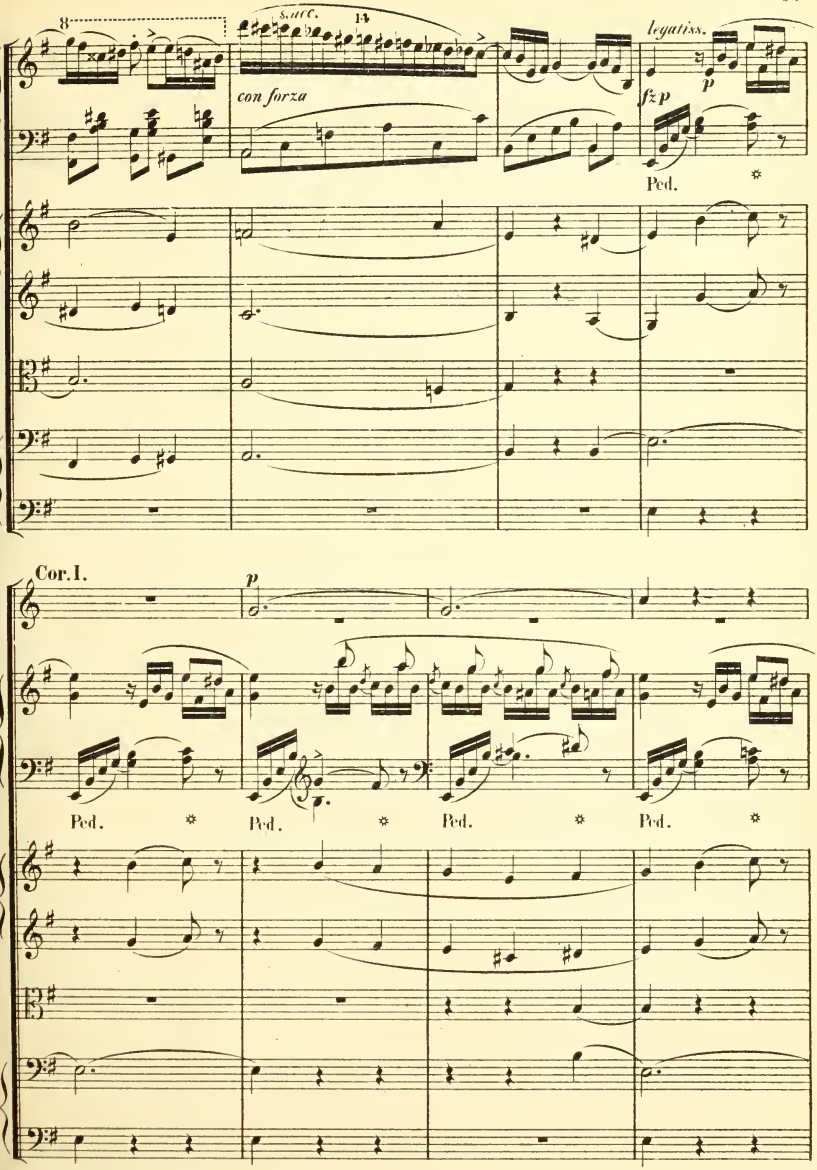


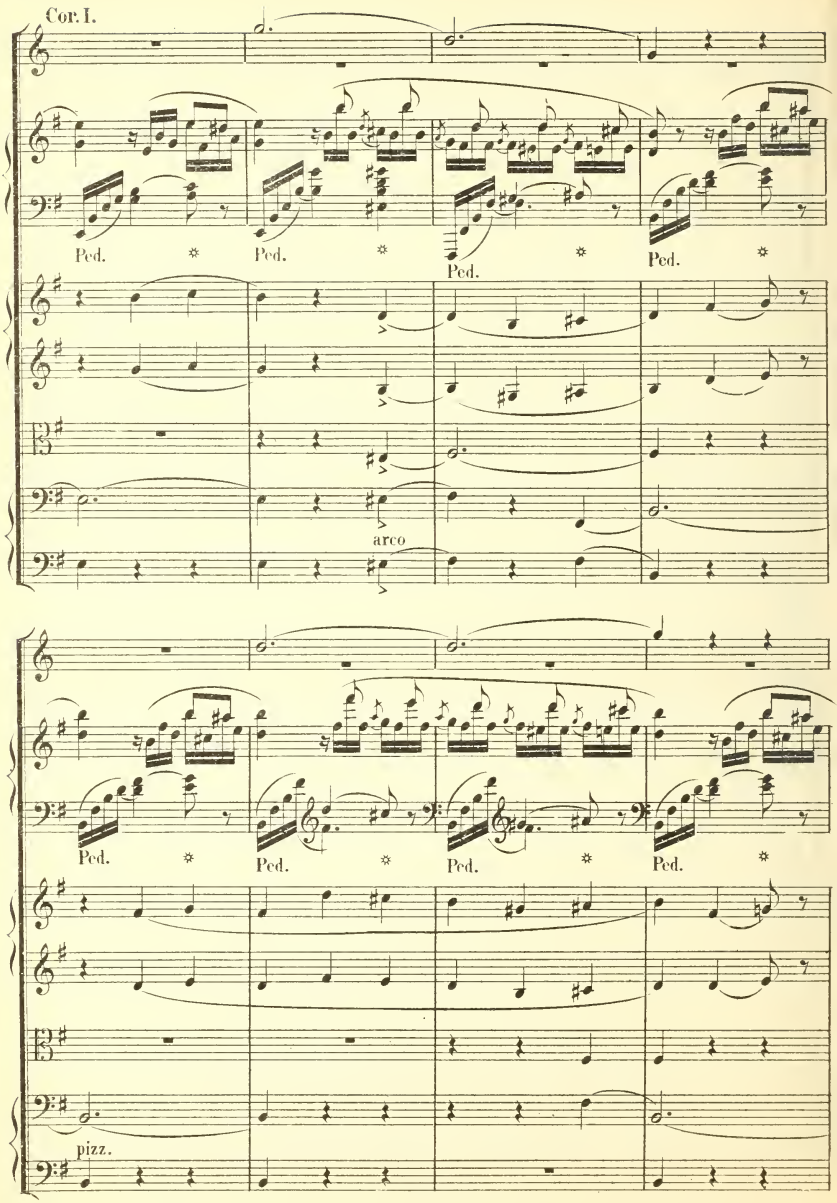


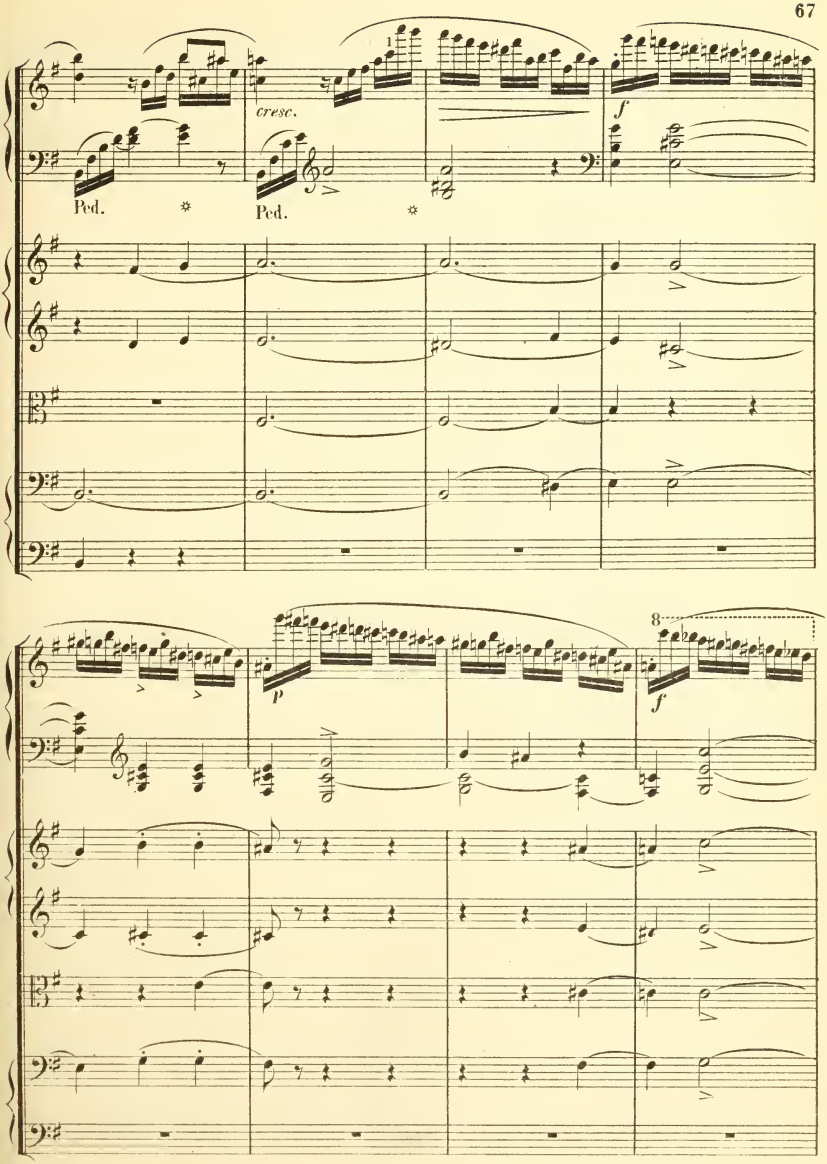

f
p
cresc.
dim.
tr

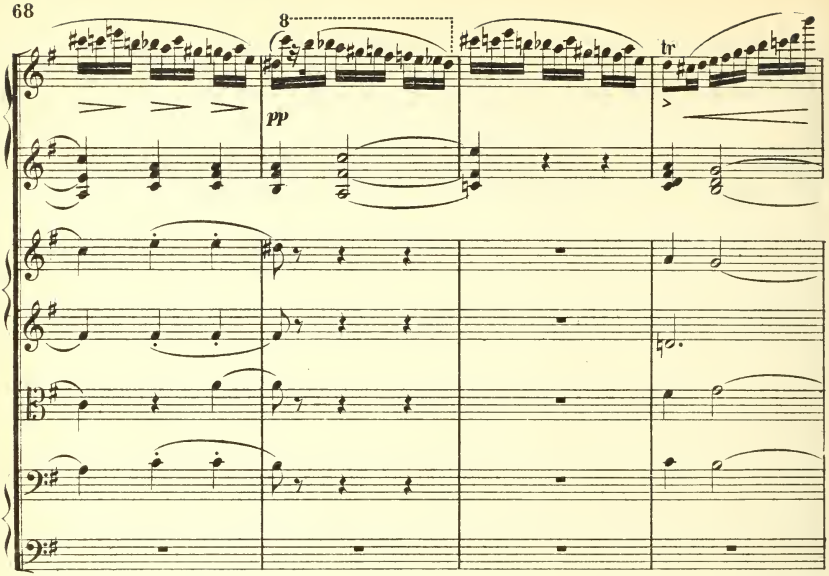

Fl.
Cl.
Ped.
Ped.
pizz.
Cl.
19
7
Ped.
arco

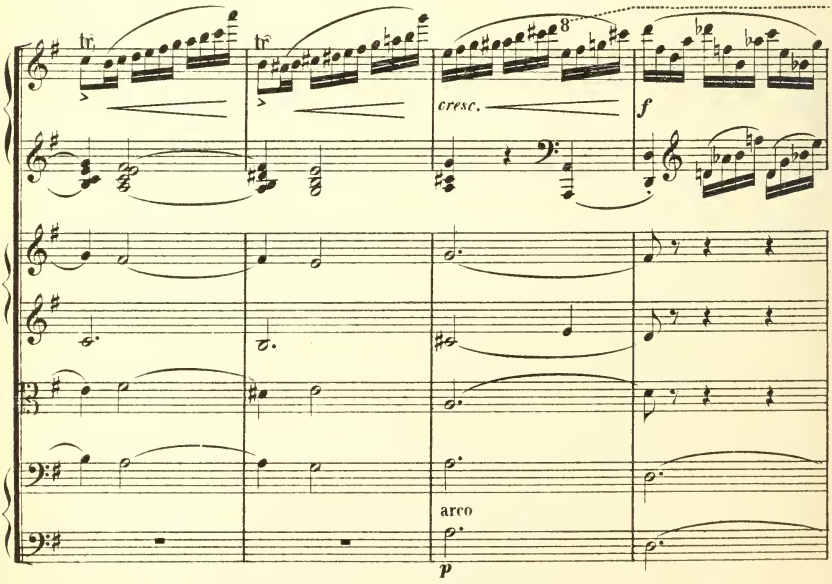

Ped.
p
p
p
tr
8
Ped.
pizz.
arco
pizz.

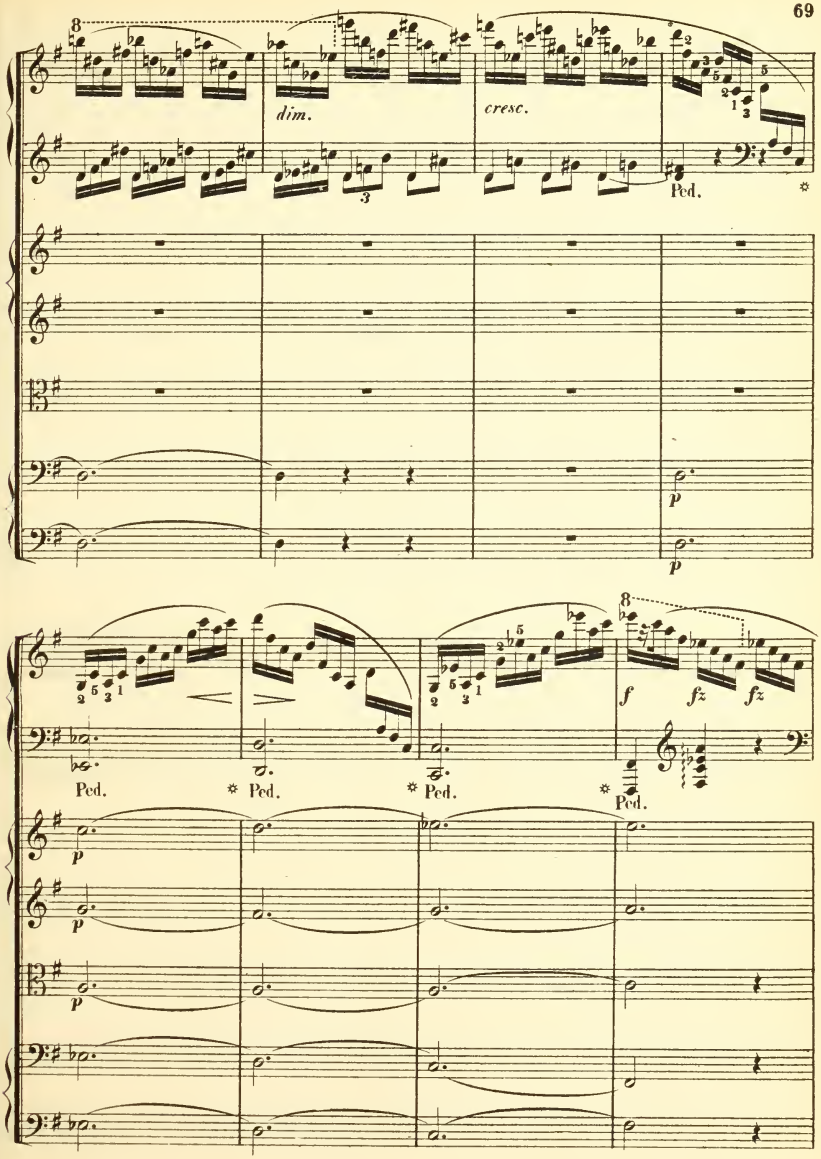

8
simile
14
con forza
legatiss.
fz p
p
Ped.
Cor. I.
p
Ped.
Ped.
Ped.
Ped.

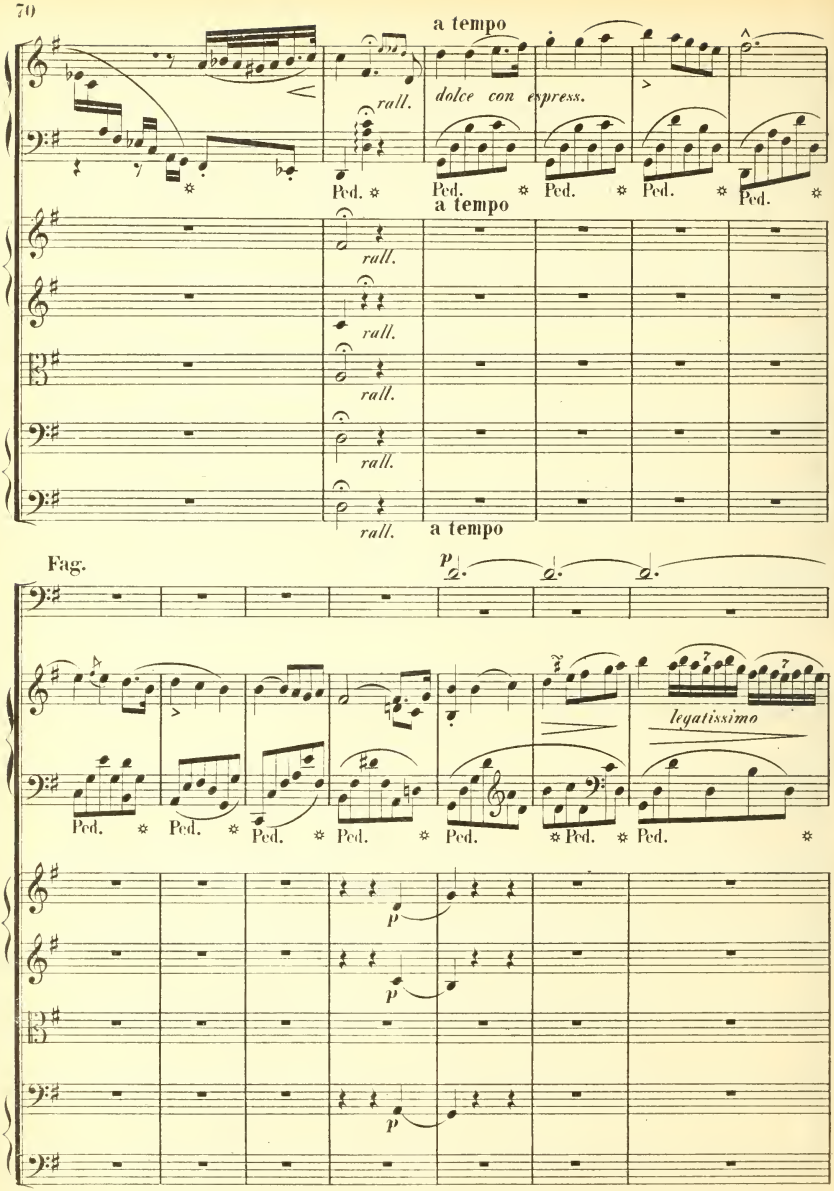

Cor. I.
Ped.
Ped.
Ped.
Ped.
arco
Ped.
Ped.
Ped.
Ped.
pizz.

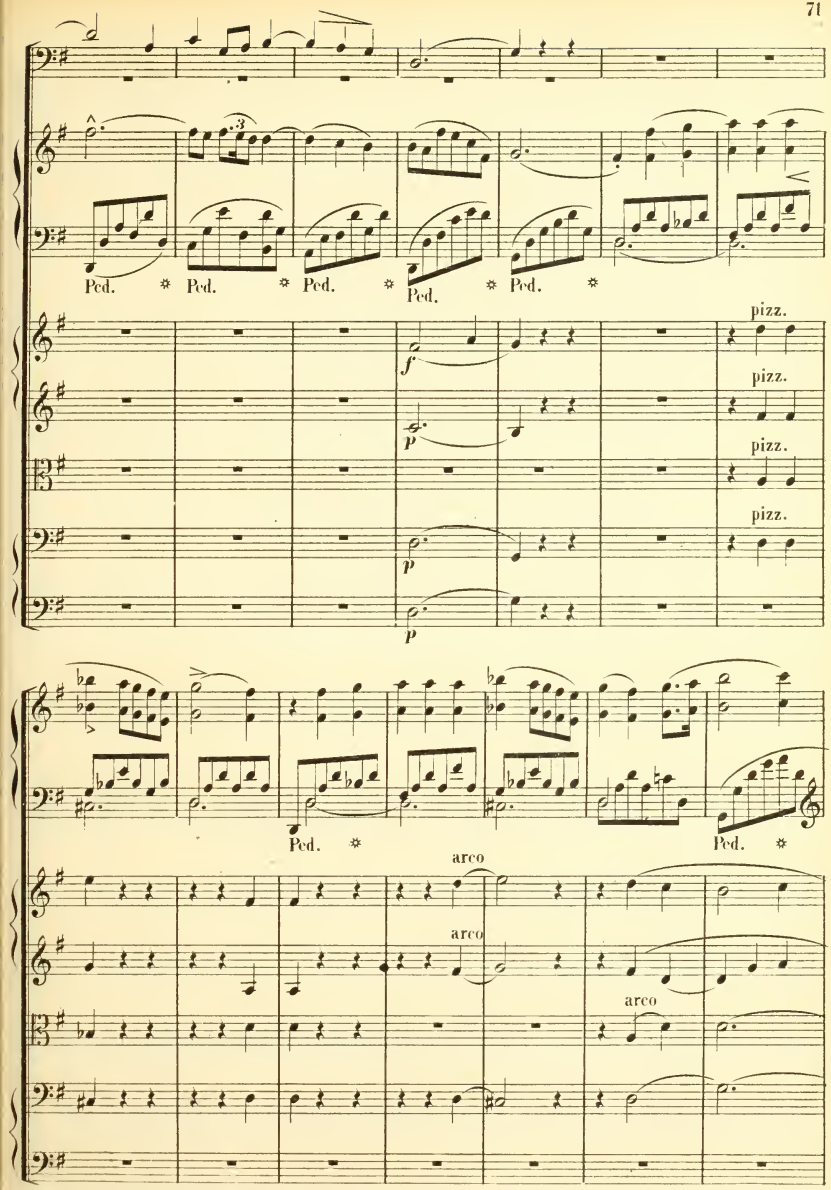

cresc.
Ped.
Ped.
f
p
f
8

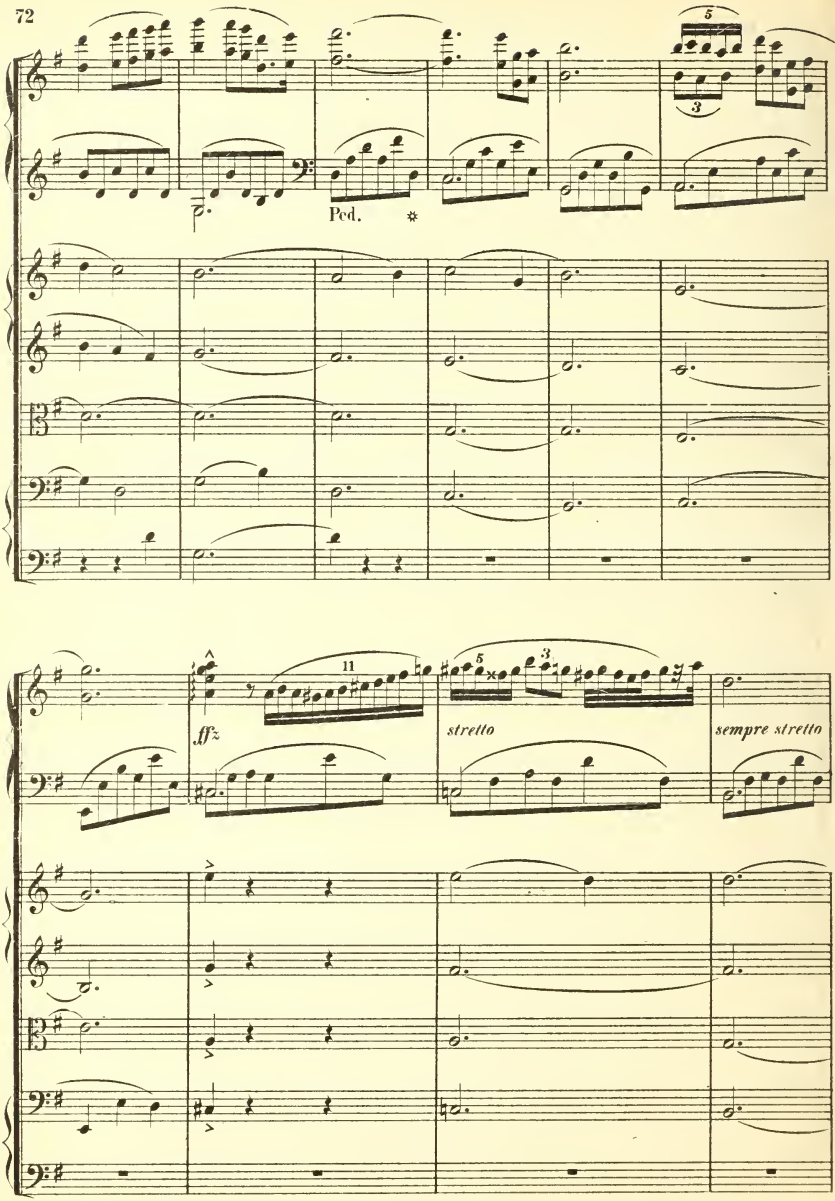

8
pp
tr

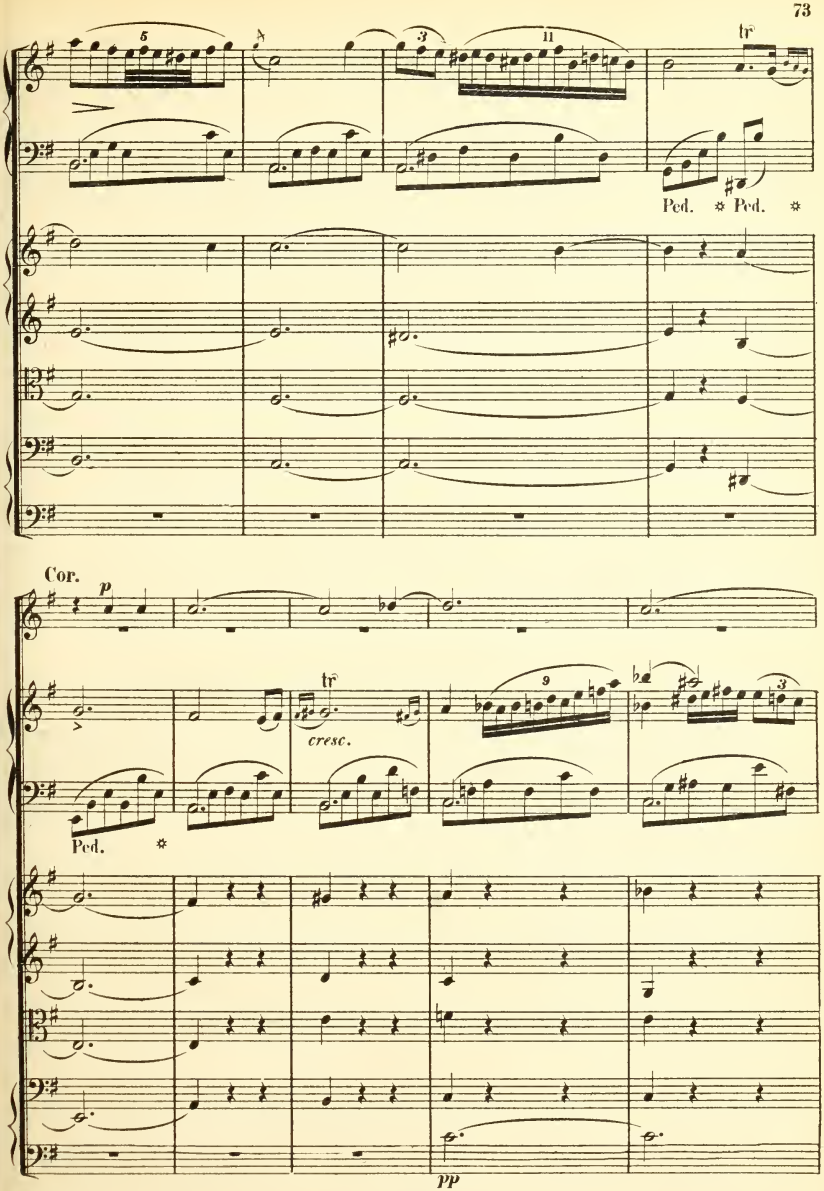

tr
tr
8
cresc.
f
arco
p

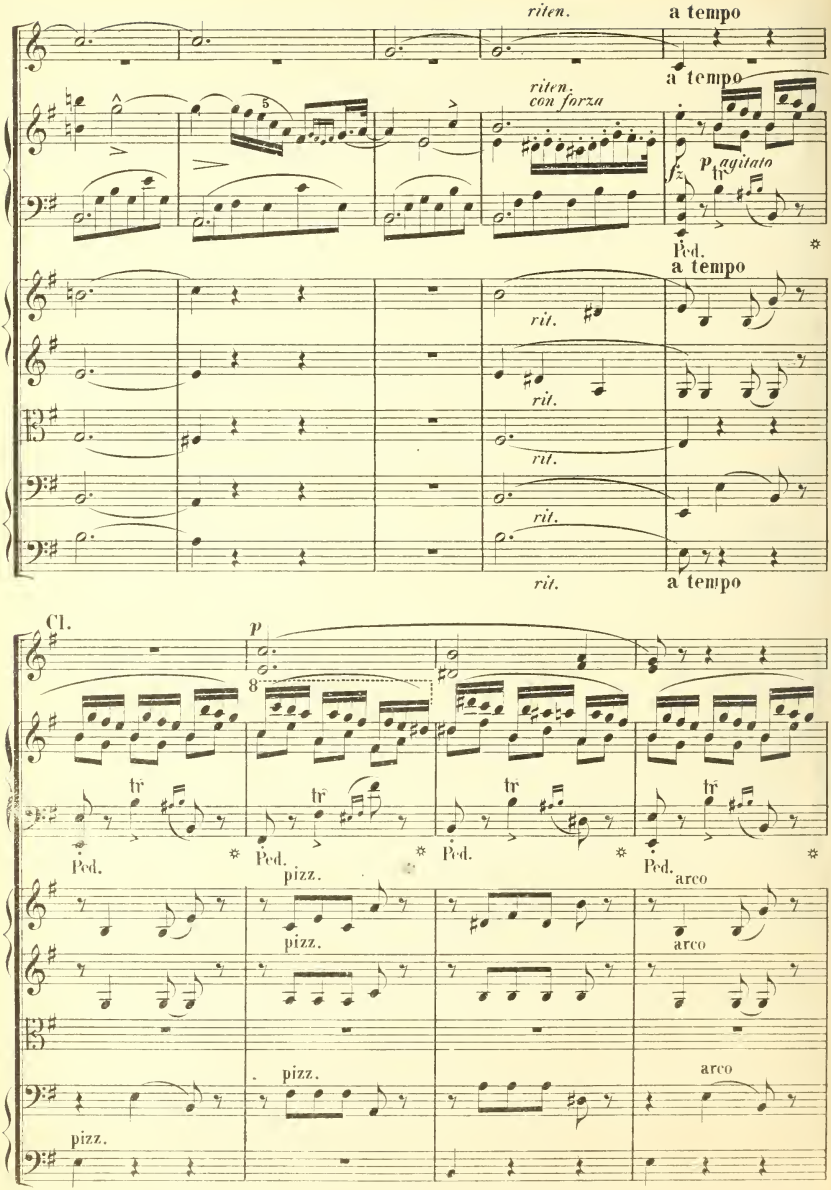

8
dim.
cresc.
Ped.
p
p
Ped.
Ped.
Ped.
Ped.
f
fz
fz
p
p
p

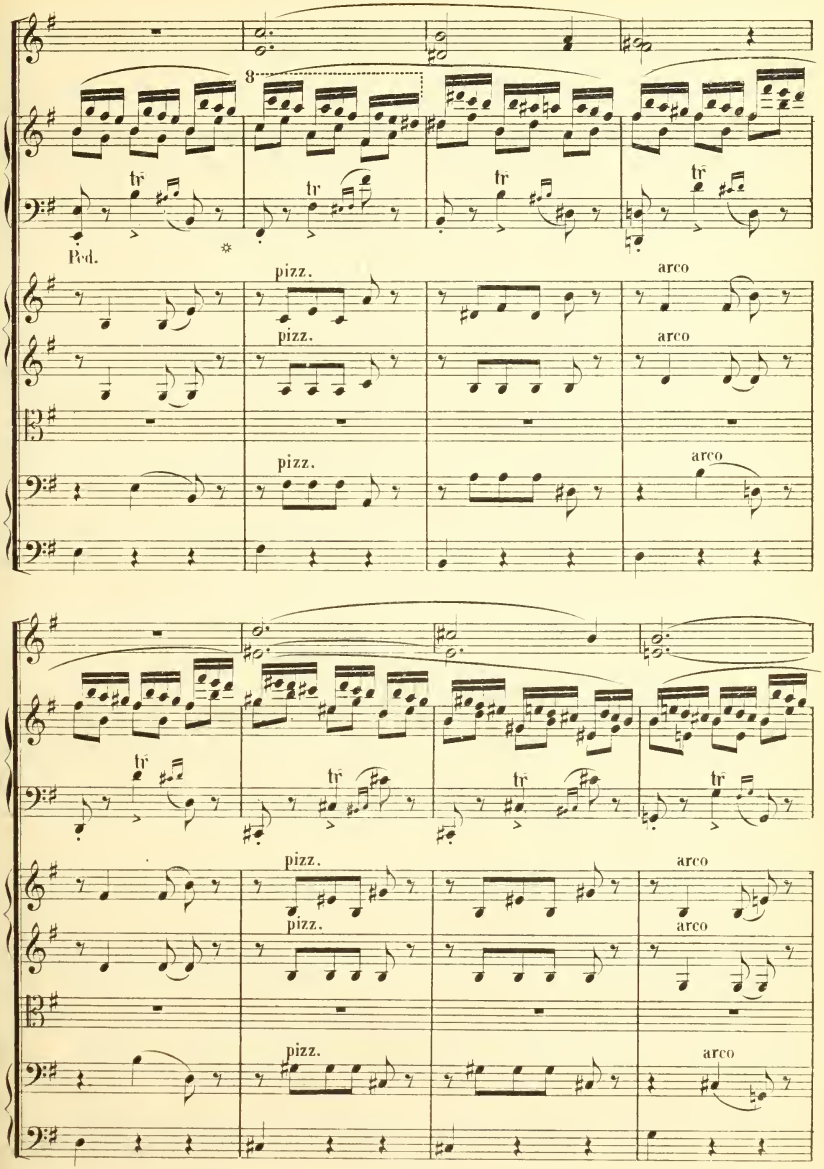

a tempo
rall.
dolce con espress.
Ped.
a tempo
rall.
rall.
rall.
rall.
rall.
a tempo
Fag.
p
legatissimo
Ped.
p

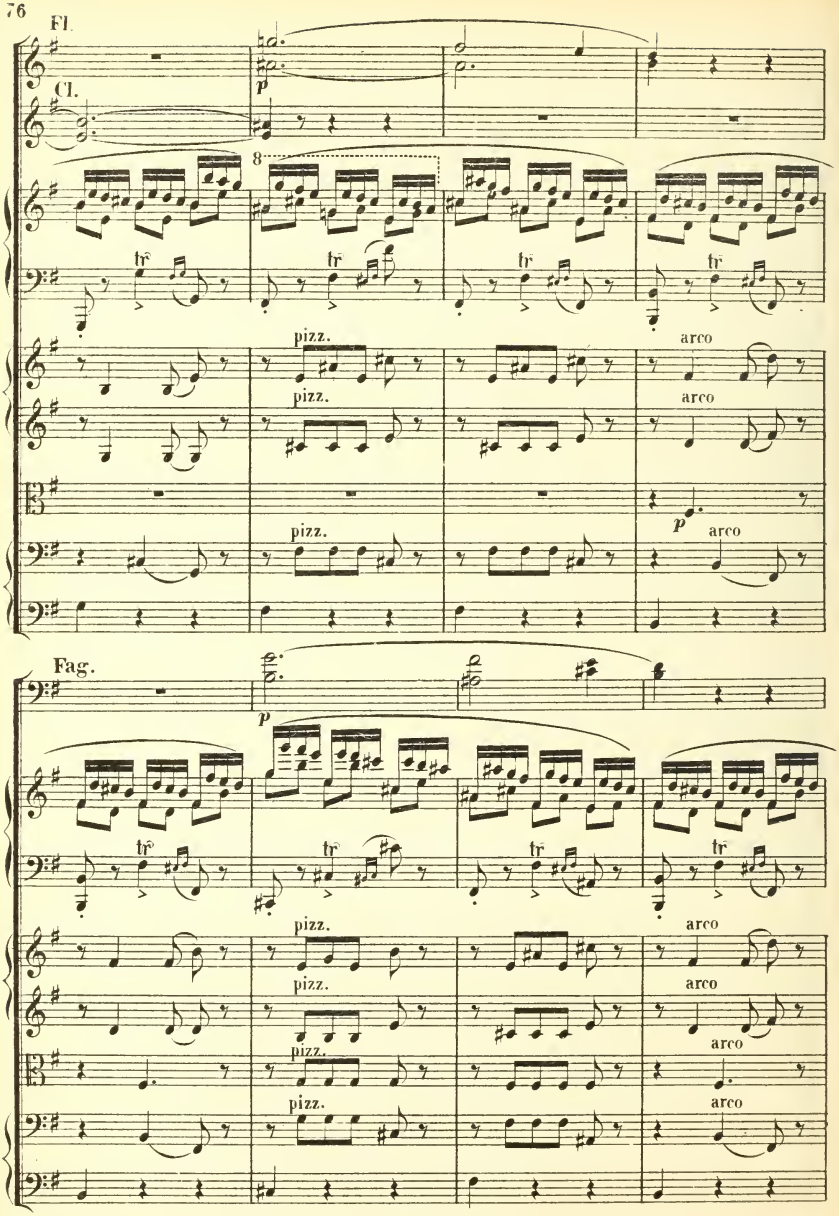

Ped.
Ped.
Ped.
Ped.
Ped.
f
p
p
p
pizz.
pizz.
pizz.
pizz.
Ped.
Ped.
arco
arco
arco

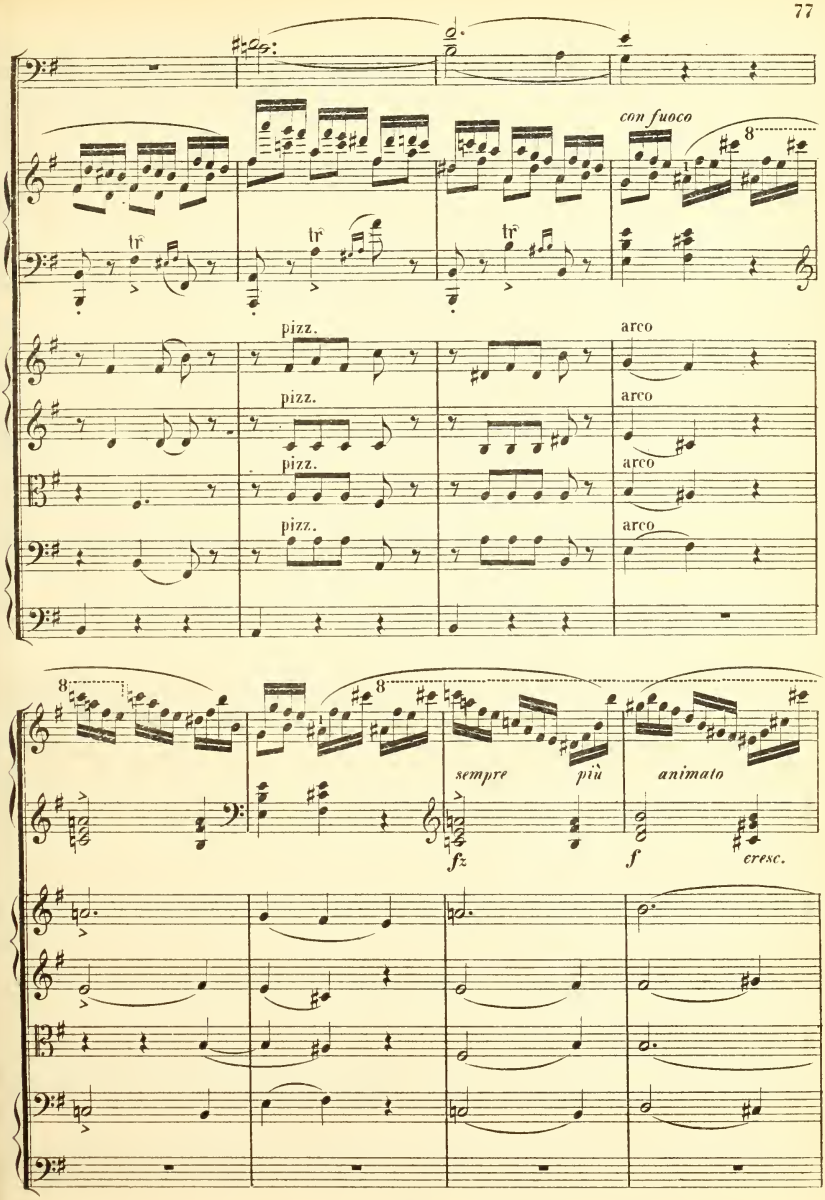

5
3
Ped.
11
5
3
ff
stretto
sempre stretto

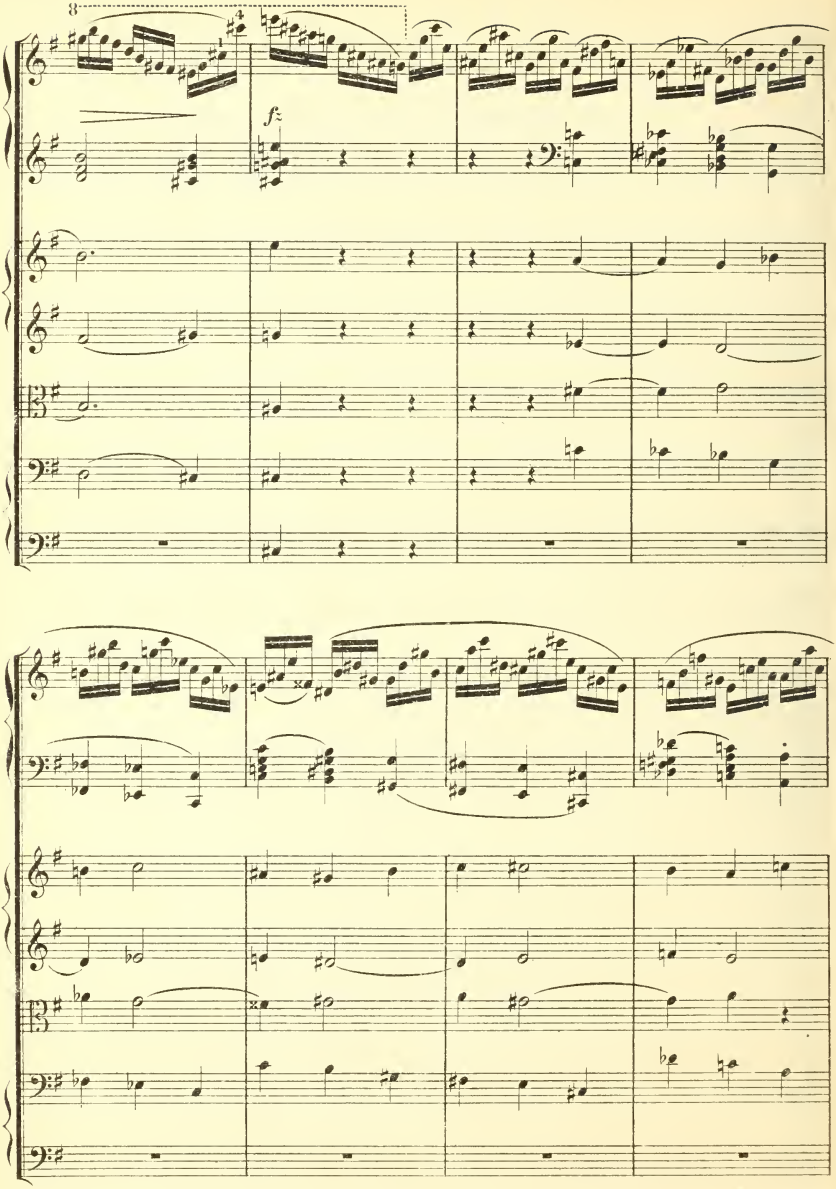

tr
Ped. * Ped. *
Cor.
p
tr
cresc.
Ped. *
pp

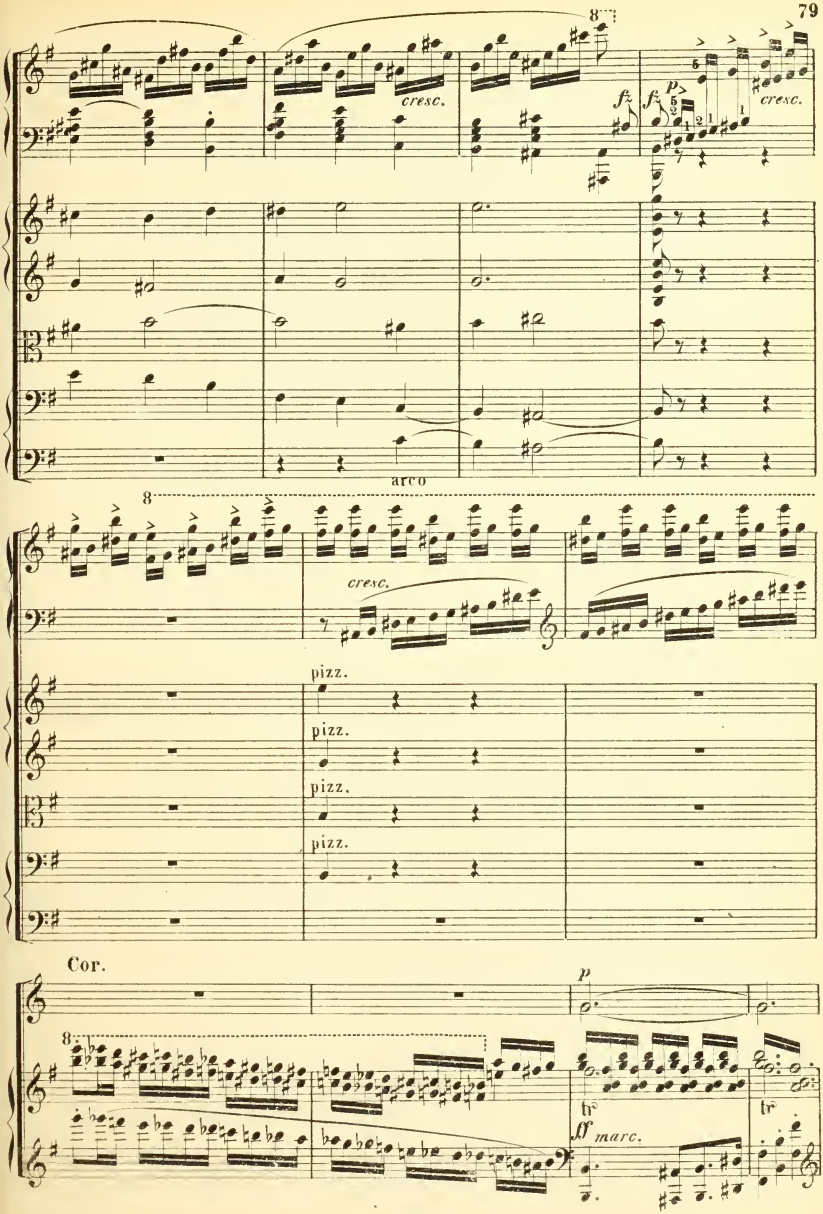

riten.
a tempo
riten.
con forza
a tempo
p agitato
Ped.
a tempo
rit.
rit.
rit.
rit.
rit.
a tempo
Cl.
p
tr
Ped.
pizz.
arco

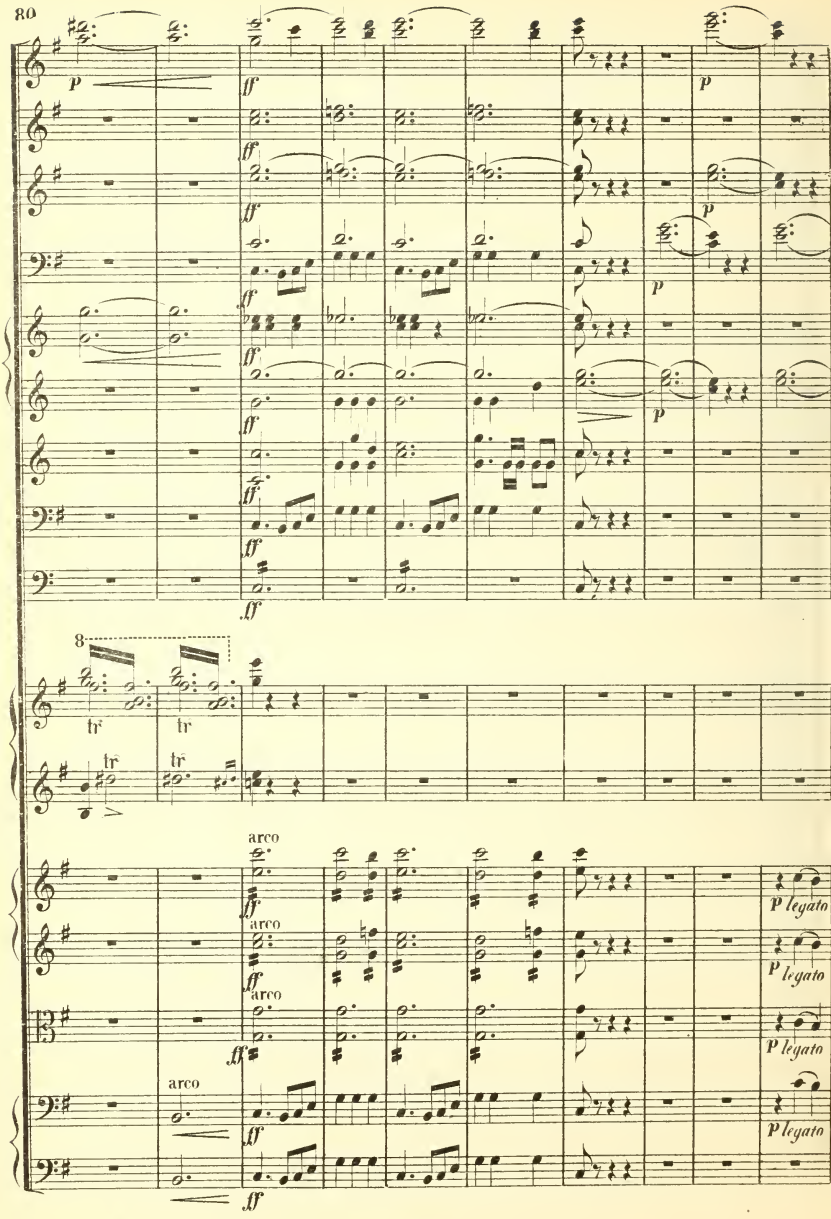

8
tr
Ped.
pizz.
arco

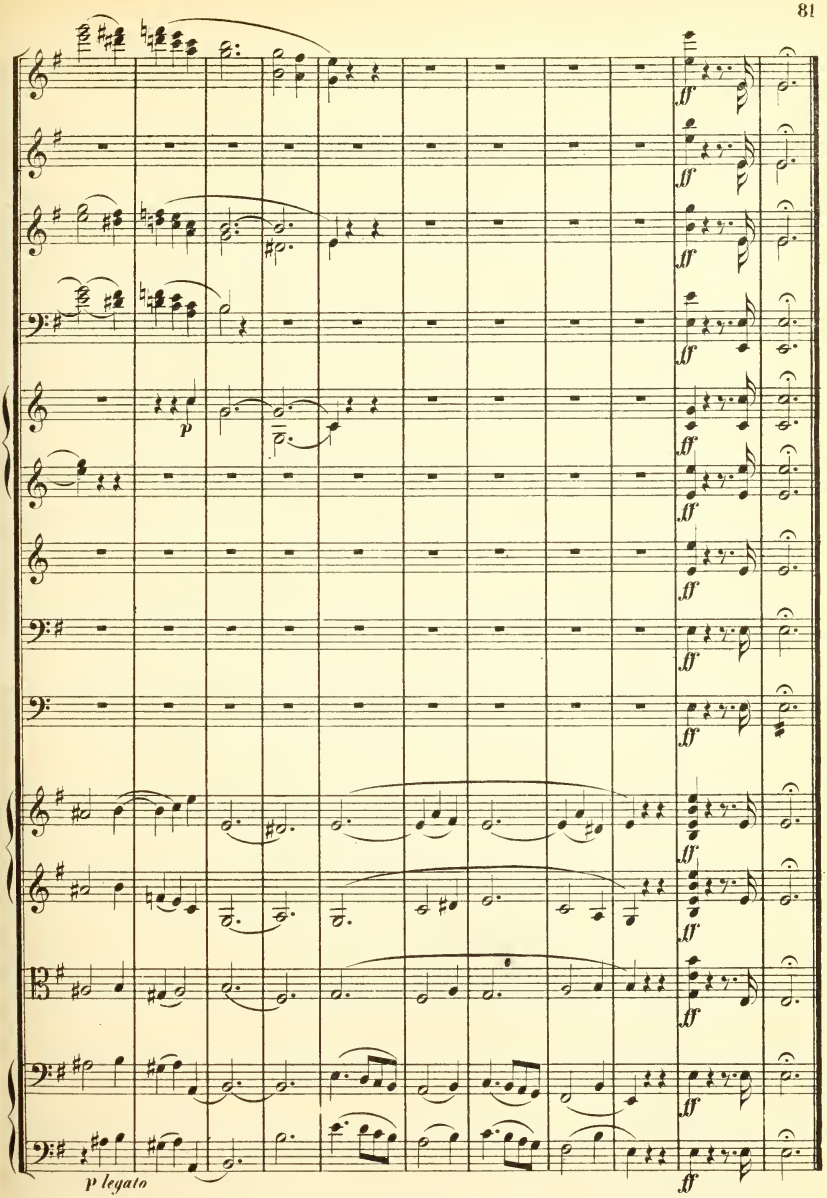

Fl.
Cl.
p
8
tr
pizz.
arco
Fag.


con fuoco
8
tr
tr
tr
pizz.
pizz.
pizz.
pizz.
arco
arco
arco
arco
8
8
sempre
più
animato
fz
f
cresc.

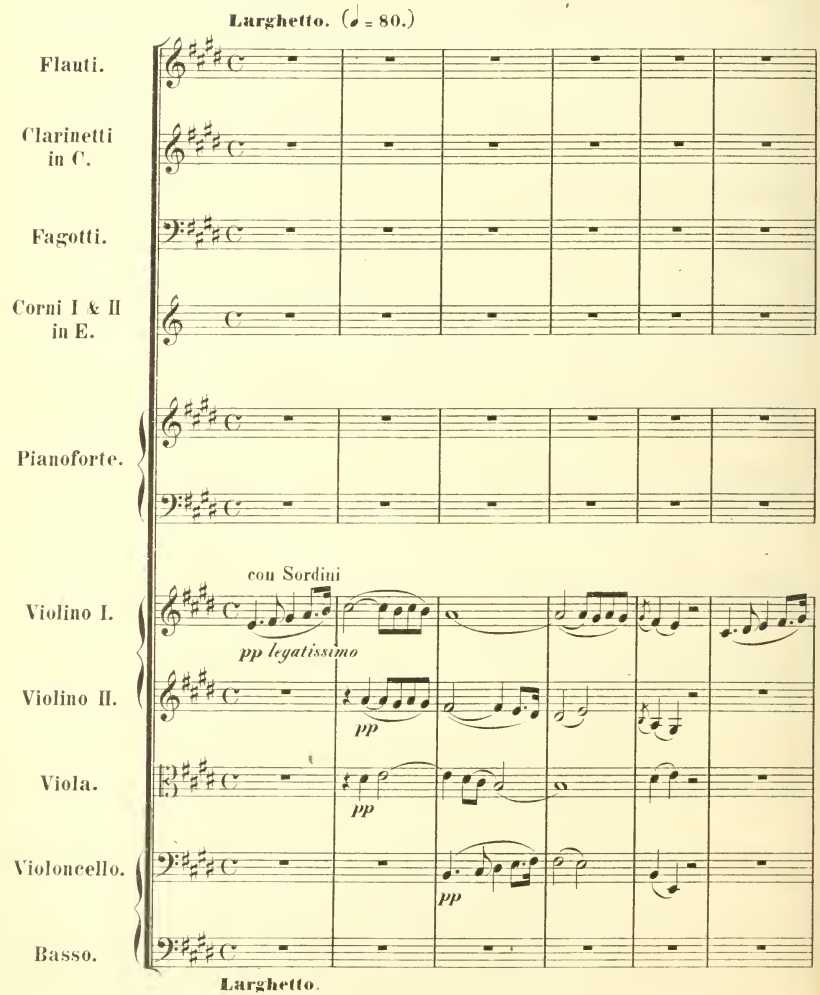

8
f

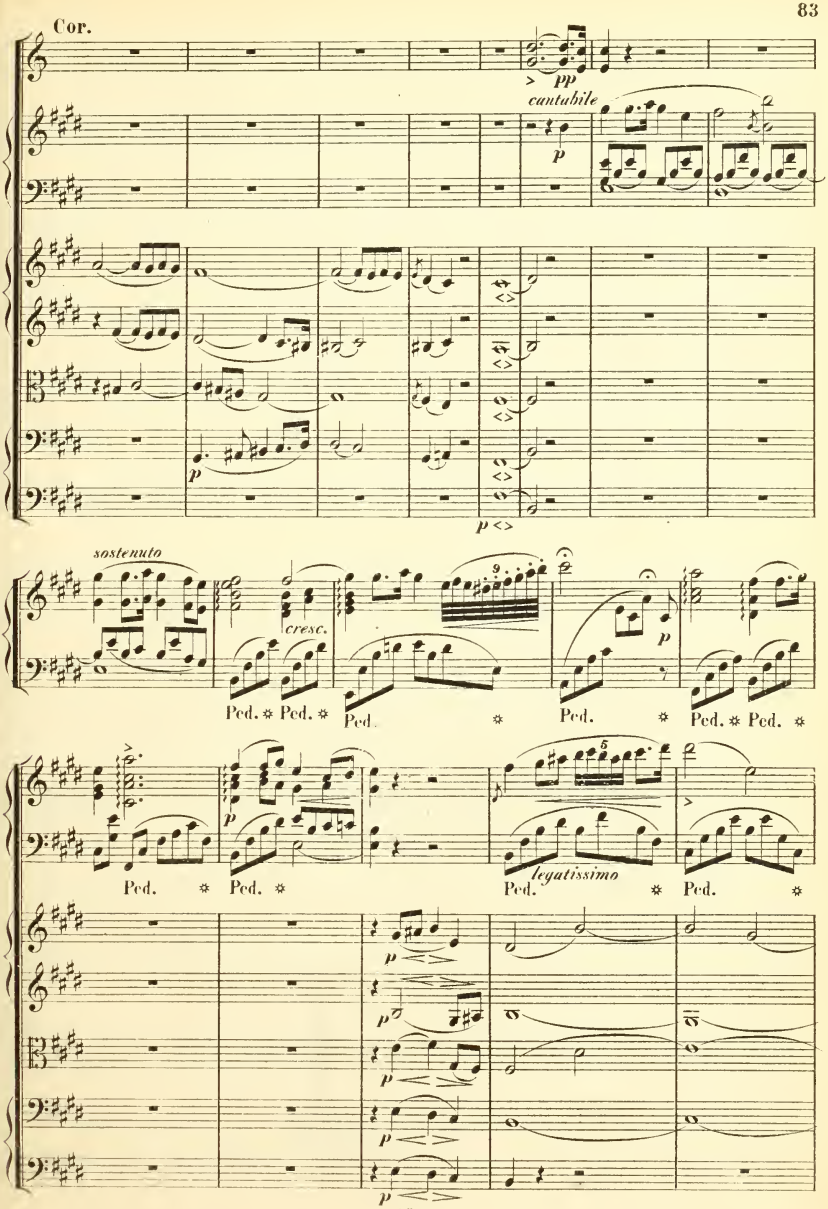

8
cresc.
fz
p
cresc.
arco
8
cresc.
pizz.
pizz.
pizz.
pizz.
Cor.
p
8
tr
ff marc.
tr

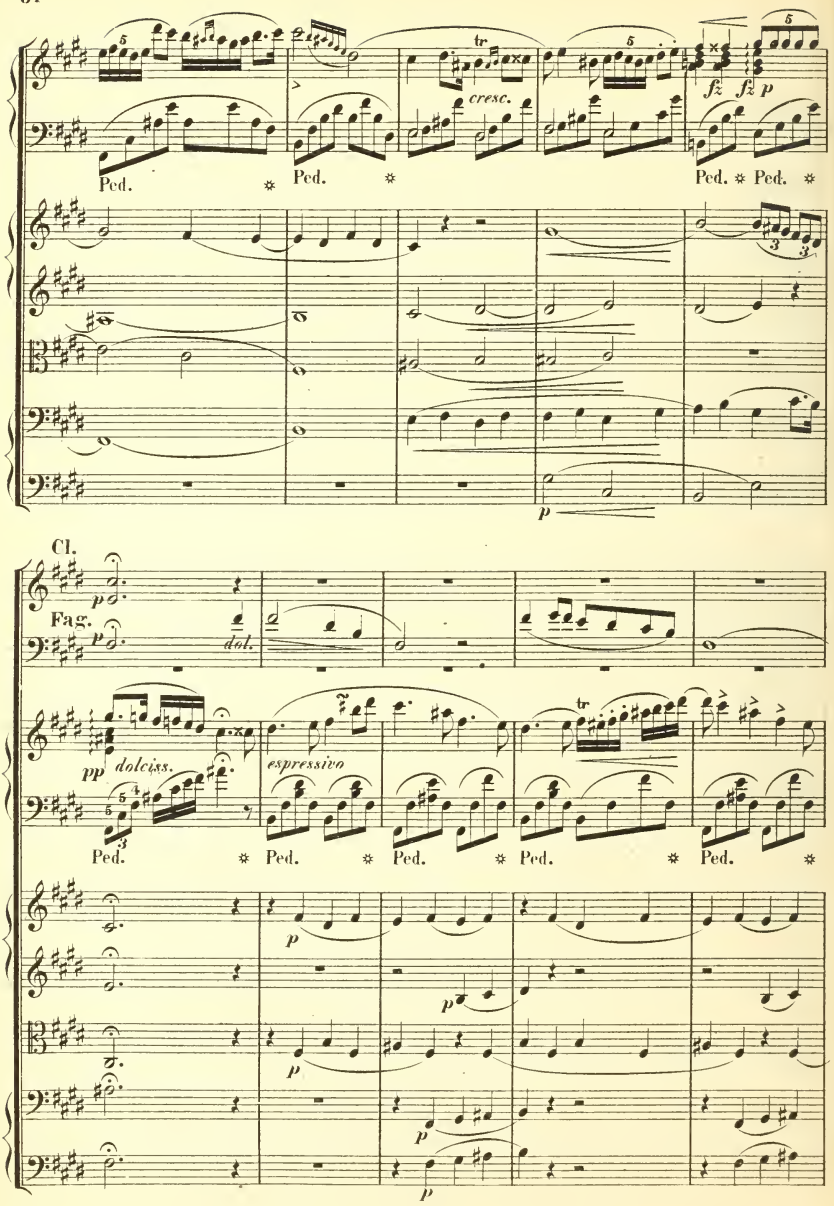

p
ff
8
tr
arco
P legato

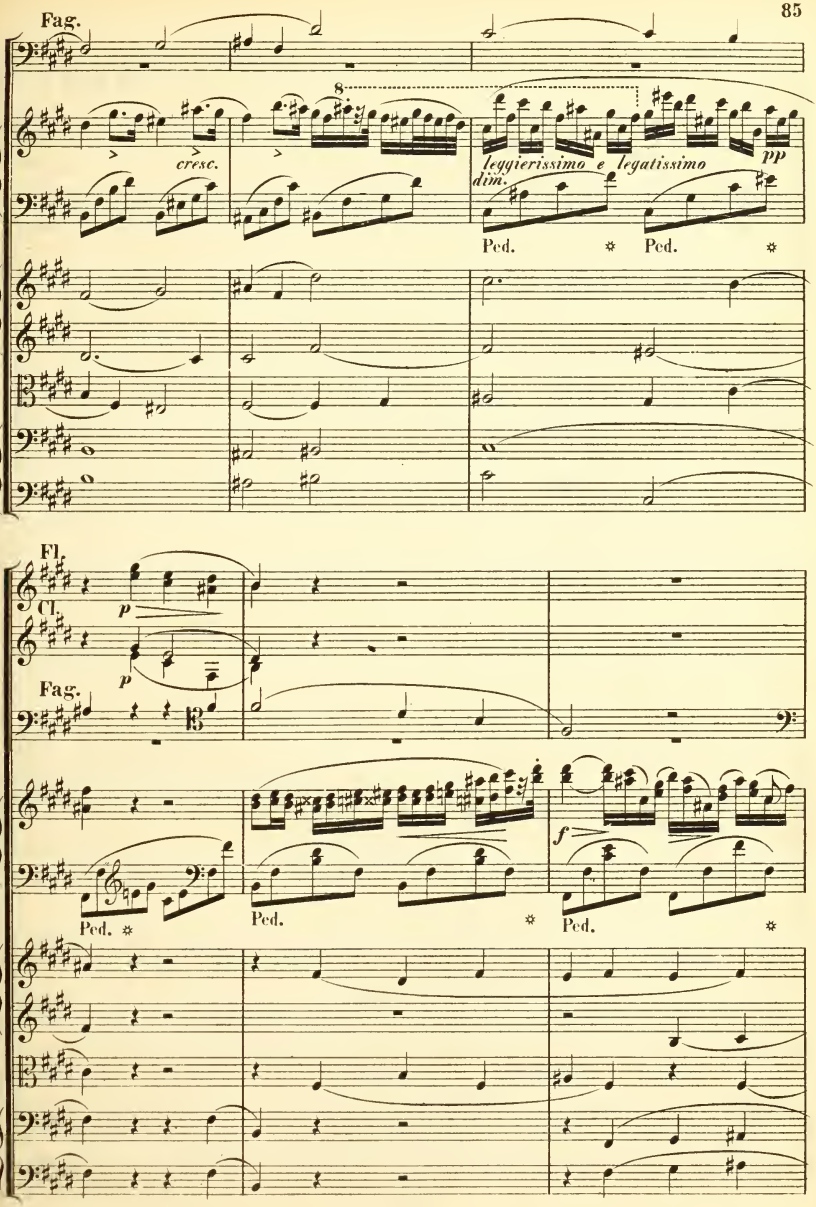

p
ff
p legato

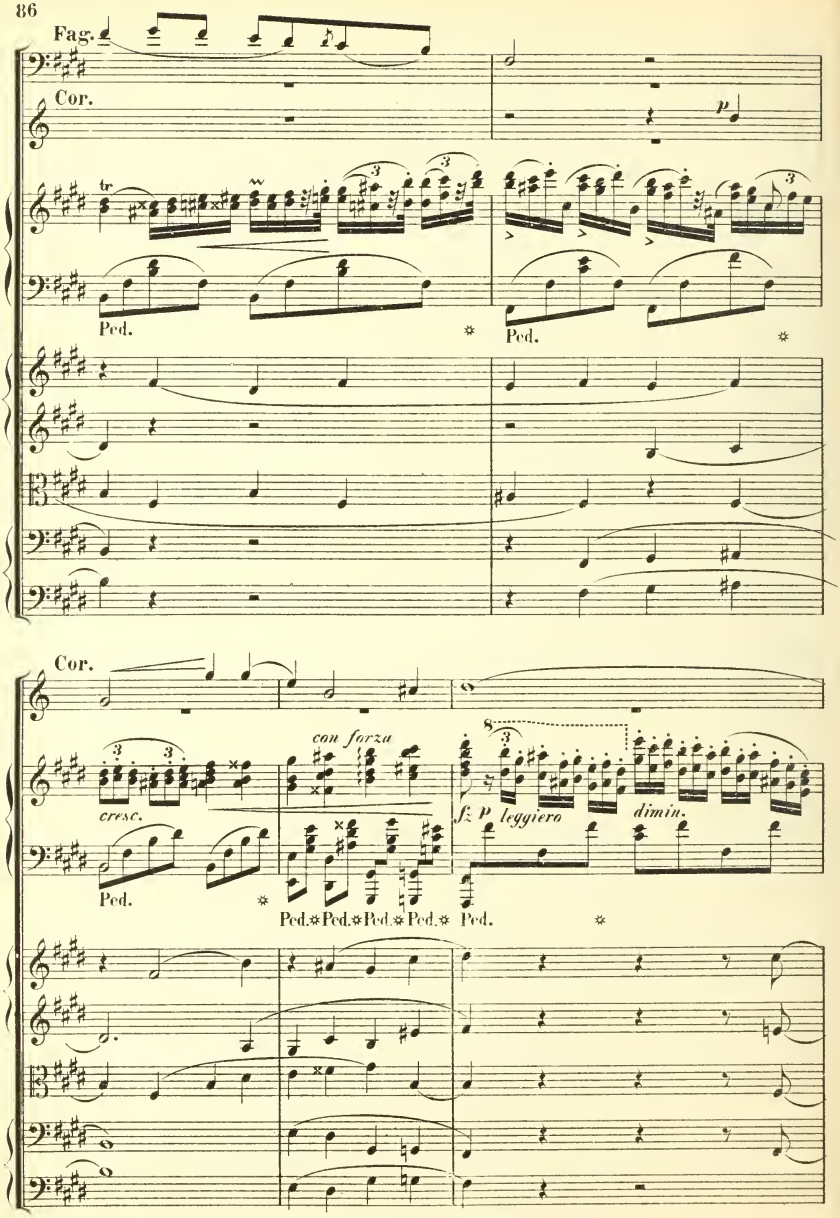
ROMANZE.

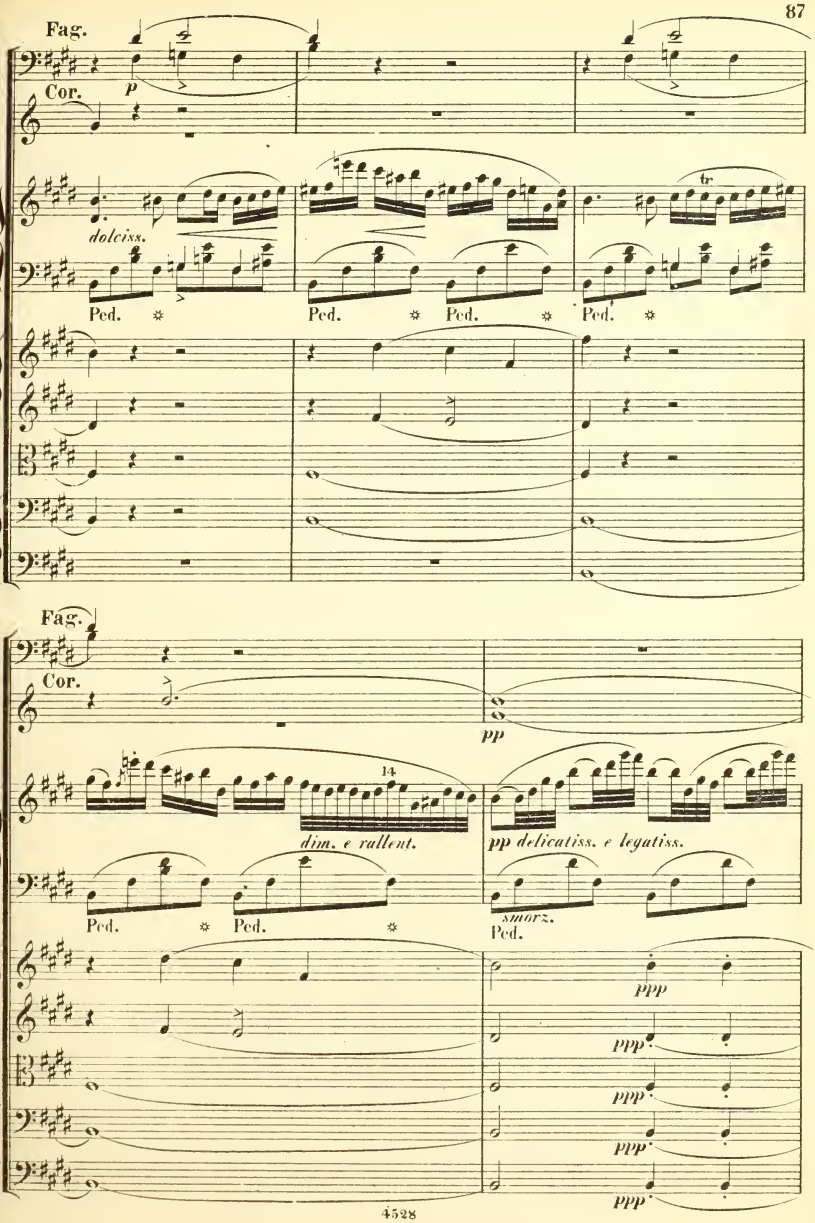

Larghetto. (♩ = 80.)
Flauti.
Clarinetti in C.
Fagotti.
Corni I & II in E.
Pianoforte.
con Sordini
Violino I.
pp legatissimo
Violino II.
pp
Viola.
pp
Violoncello.
pp
Basso.
Larghetto.

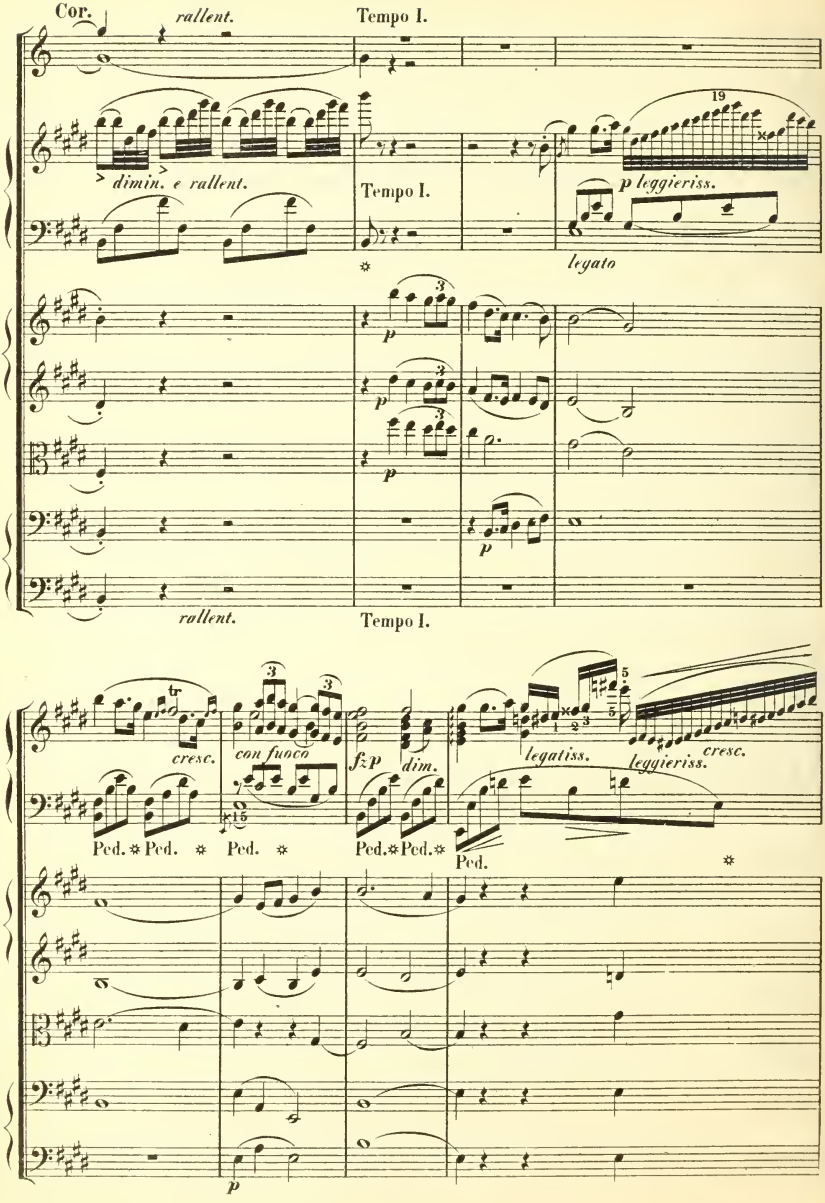

Cor.
pp
cantabile
p
p
p <>
sostenuto
cresc.
p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
p
Ped. * Ped. *
legatissimo
Ped. * Ped. *
p
p
p
p
p

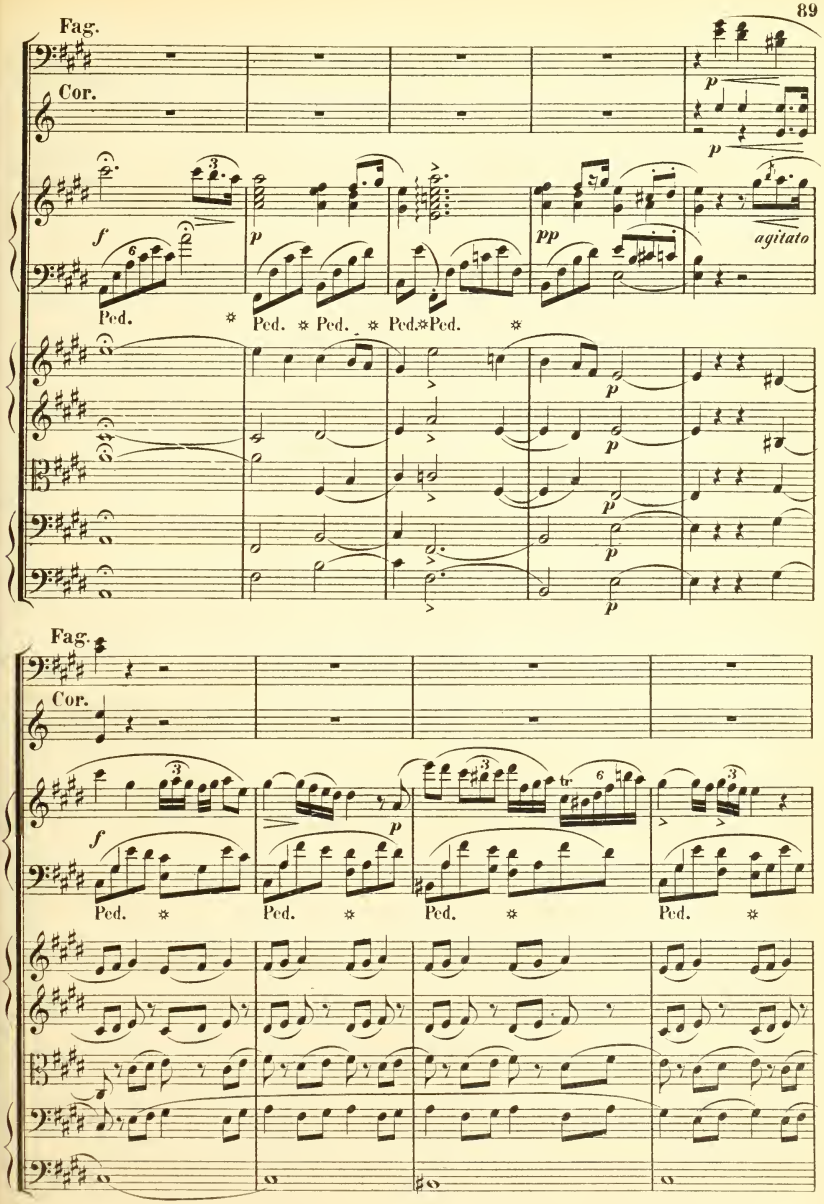

cresc.
fz fz p
Ped. * Ped. * Ped. * Ped. *
Cl.
Fag.
dol.
pp dolcissimo
espressivo
Ped. * Ped. * Ped. * Ped. * Ped. *

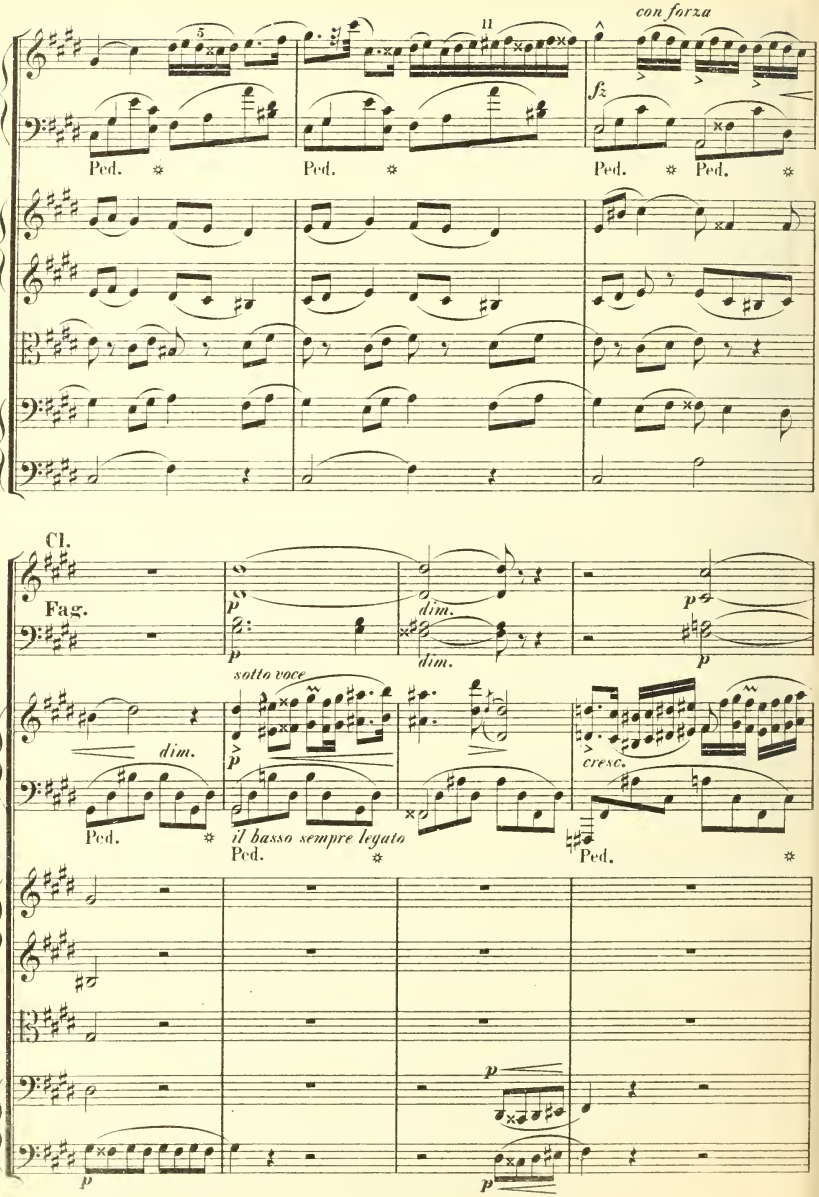

Fag.
8
cresc.
leggierissimo e legatissimo
dim.
pp
Ped.
Ped.
Fl.
Cl.
p
p
Fag.
f
Ped.
Ped.
Ped.

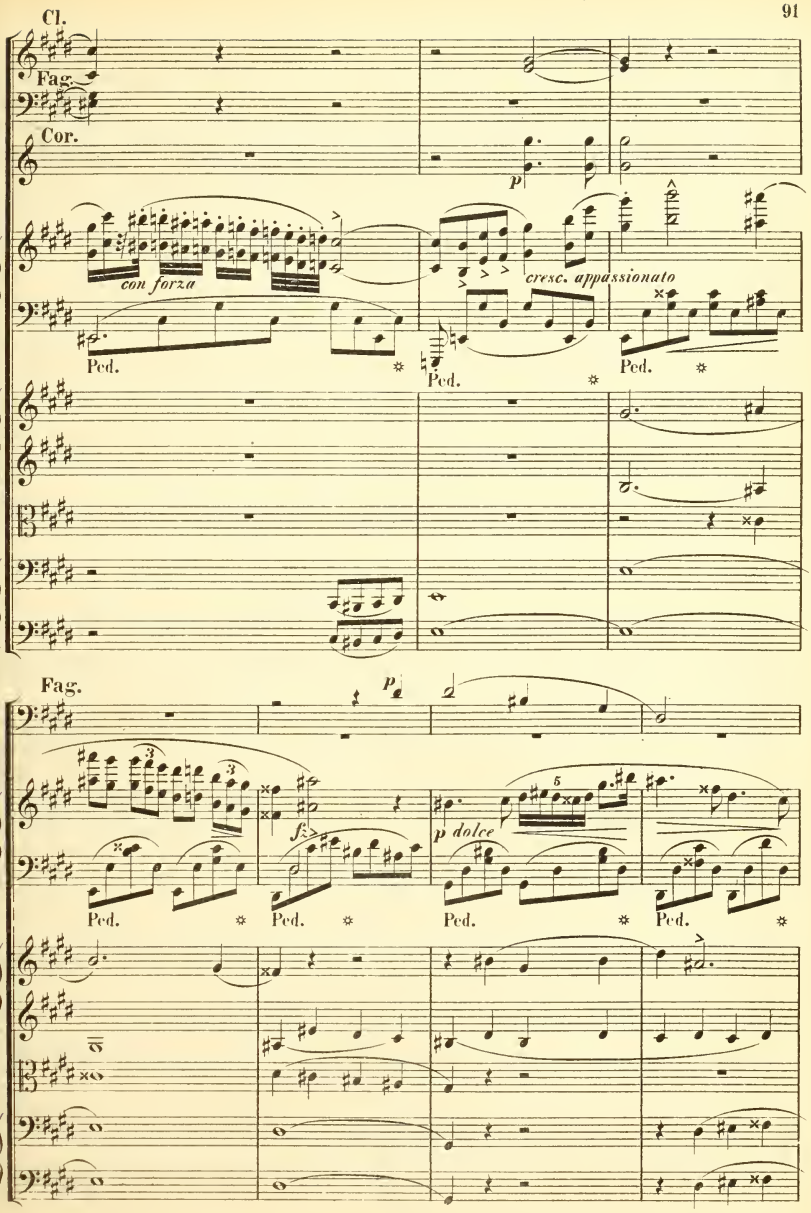

Fag.
Cor.
p
tr
Ped.
Ped.
Cor.
con forza
cresc.
fz P leggiero
dimin.
Ped.
Ped. Ped. Ped. Ped. Ped.

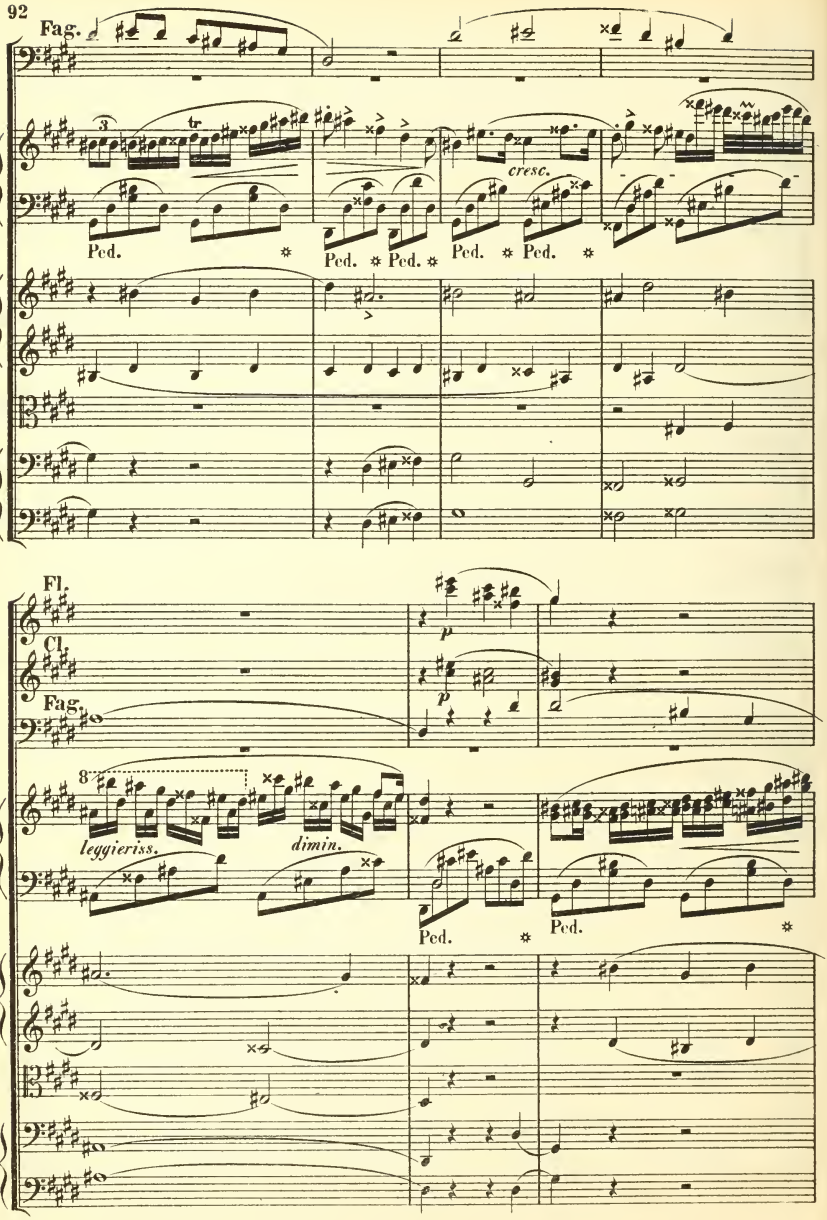

Fag.
Cor.
p
dolciss.
Ped.
Ped.
Ped.
Ped.
tr
Fag.
Cor.
pp
14
dim. e rallent.
pp delicatiss. e legatiss.
Ped.
Ped.
smorz.
Ped.
ppp
ppp
ppp
ppp

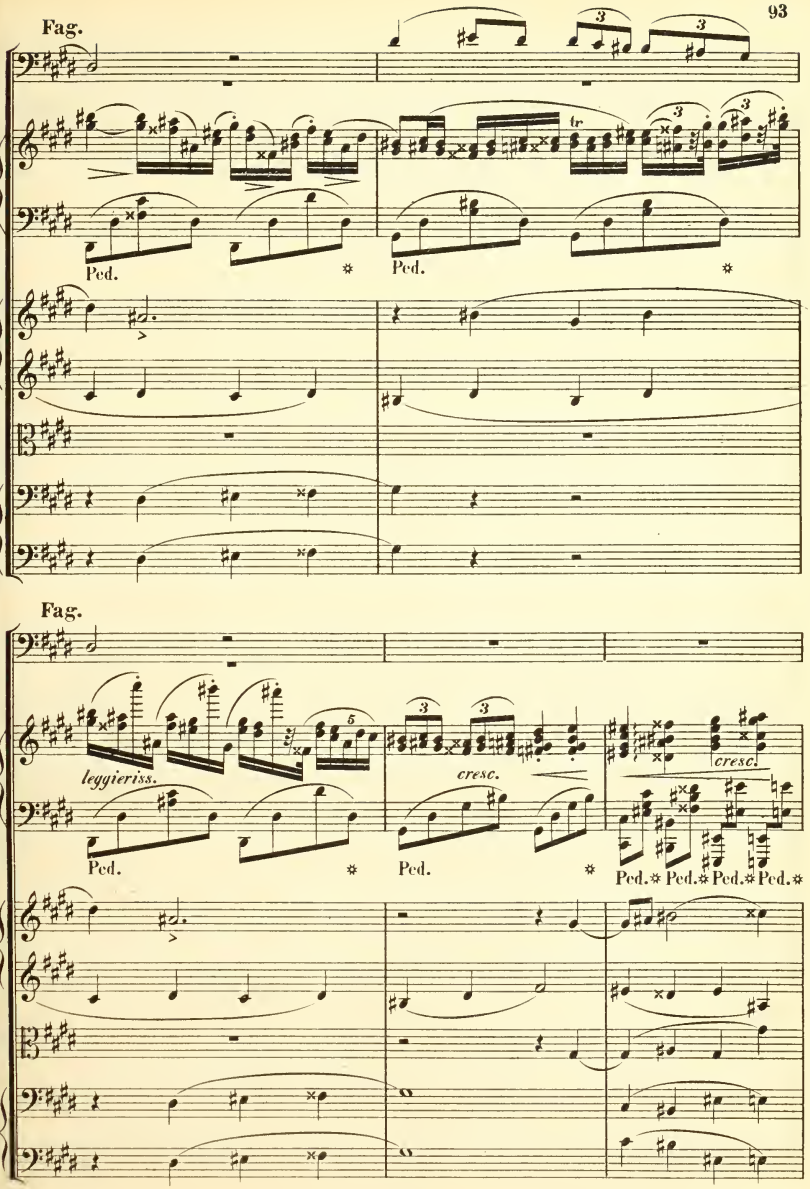

Cor.
rallent.
Tempo I.
dimin. e rallent.
Tempo I.
19
p leggieriss.
legato
p
rallent.
Tempo I.
tr
cresc.
cresc.
con fuoco
f: p
dim.
legatiss.
leggieriss.
cresc.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
p

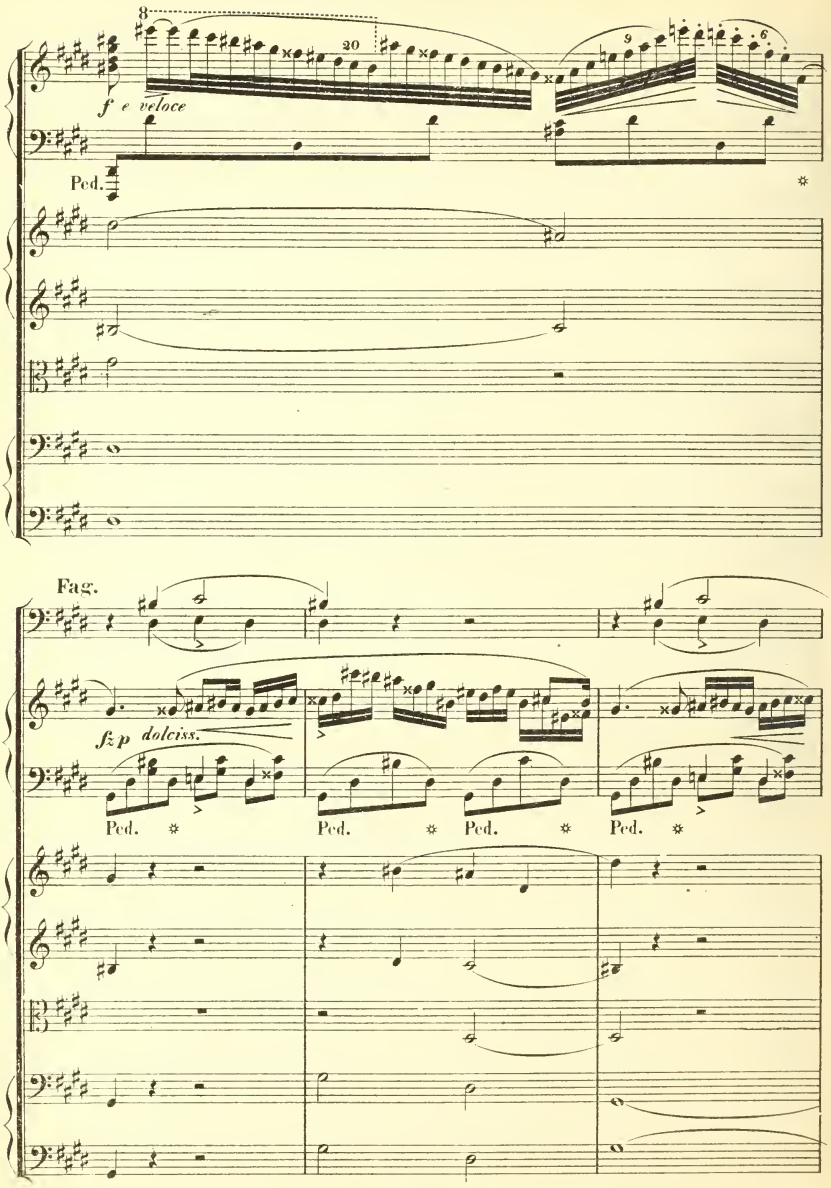

Fag.
Cor.
f
p
pp
agitato
Ped.
Fag.
Cor.
tr

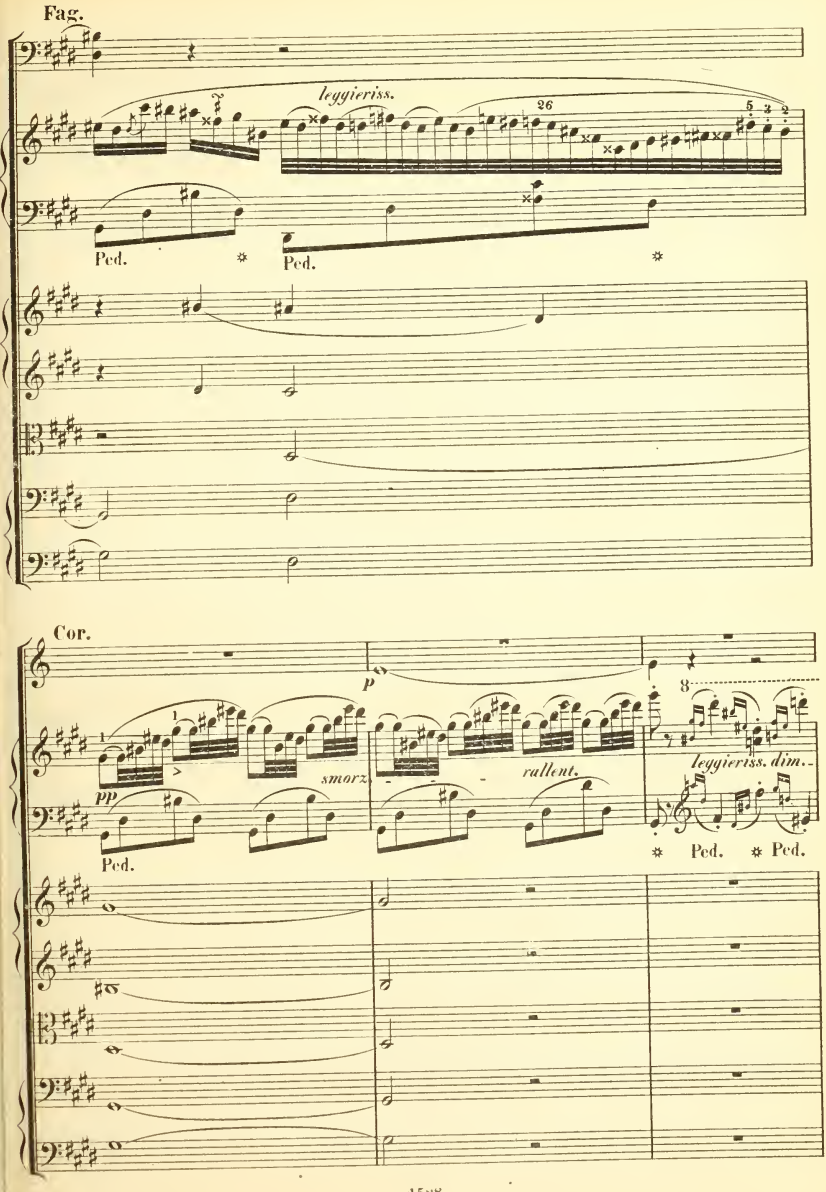

con forza
fz
Ped.
Cl.
Fag.
dim.
sotto voce
cresc.
il basso sempre legato

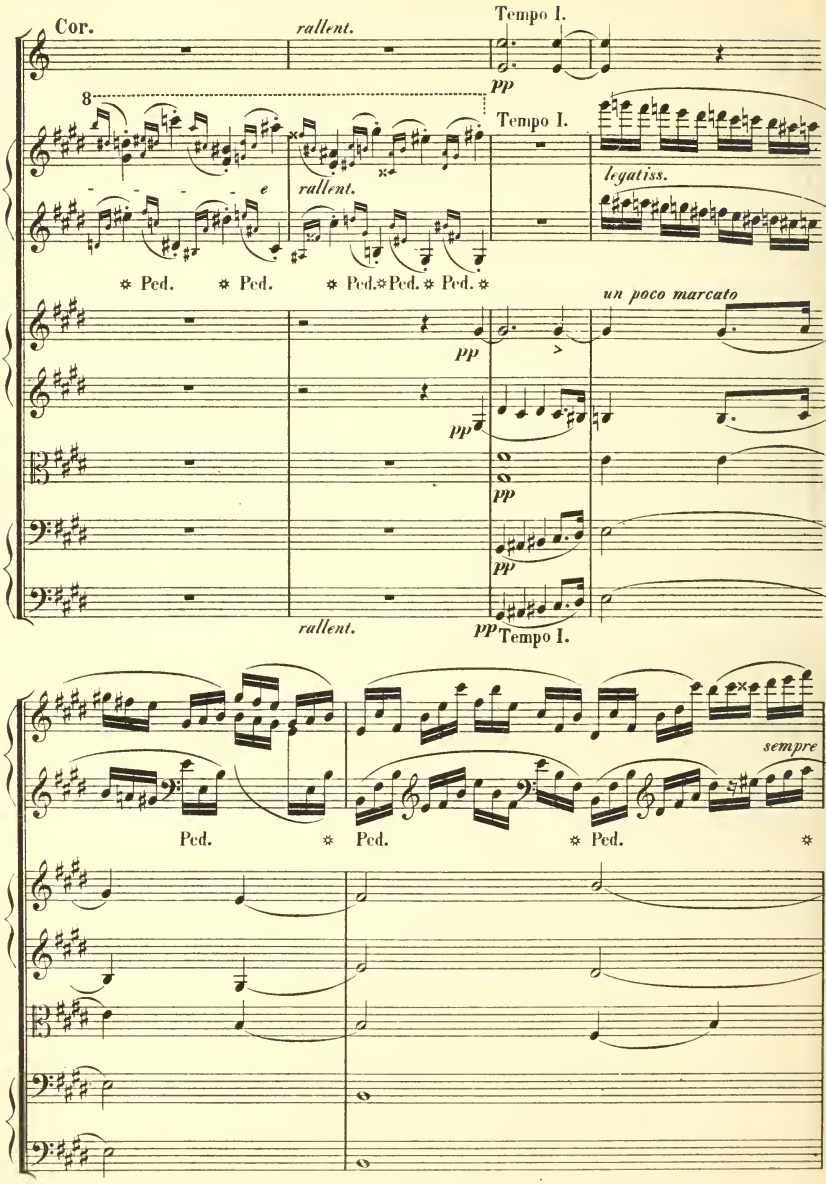

Cl.
Fag.
Cor.
p
con forza
cresc. appassionato
Ped.
Ped.
Ped.
Fag.
p
3
3
fz
p dolce
5
Ped.
Ped.
Ped.
Ped.

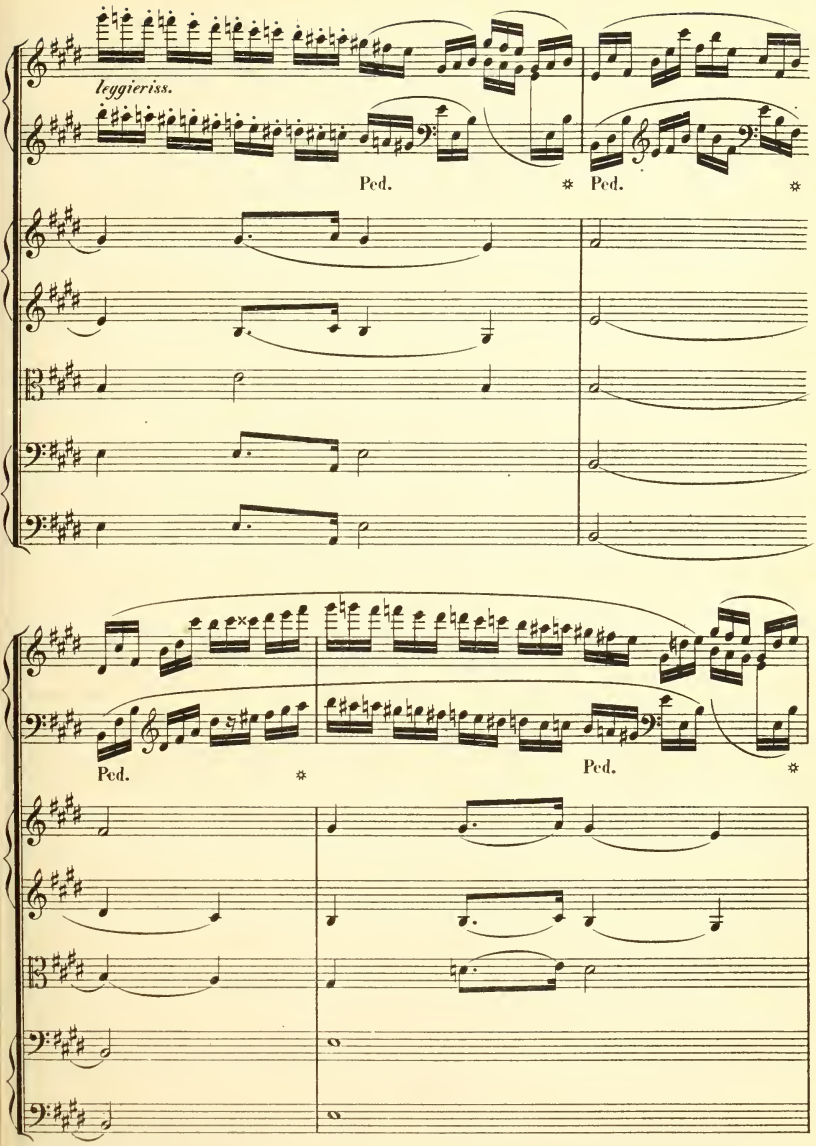

Fag.
cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
Fl.
Cl.
Fag.
leggieriss.
dimin.
Ped.
Ped.

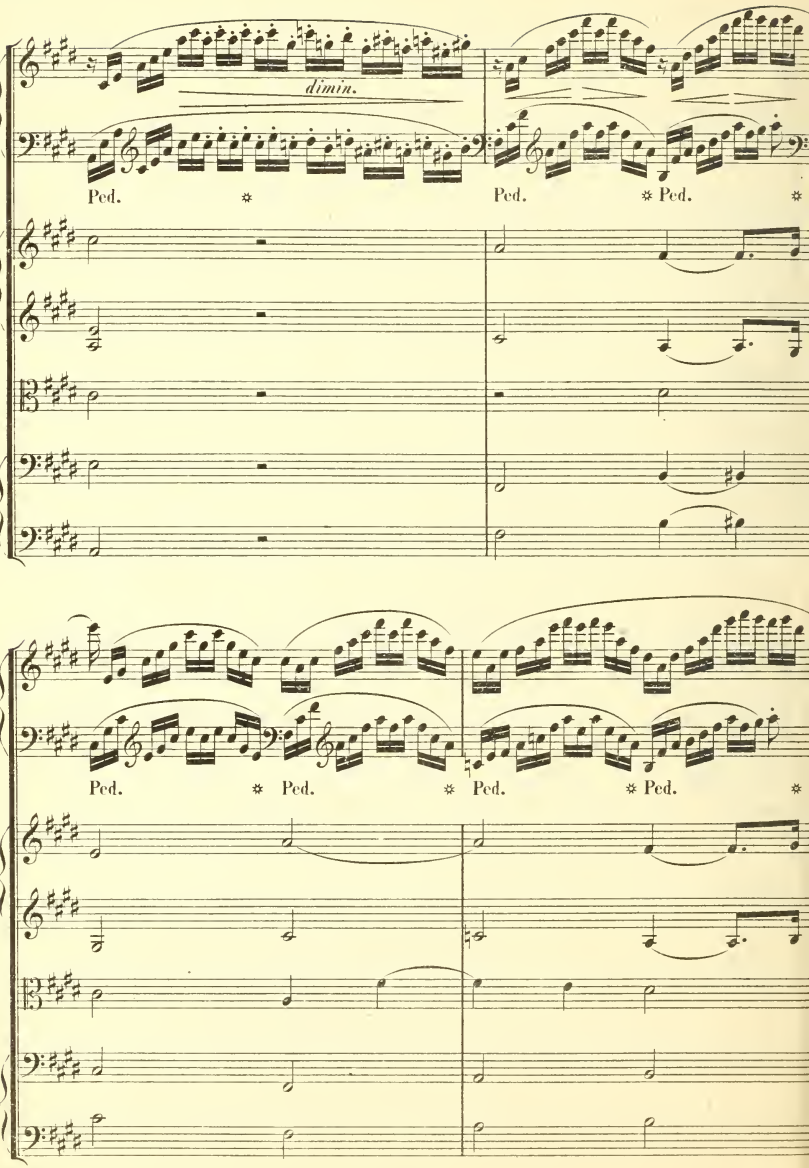

Fag.
Ped.
Ped.
Fag.
leggieriss.
Ped.
cresc.
Ped.
cresc.
Ped.
Ped.
Ped.
Ped.

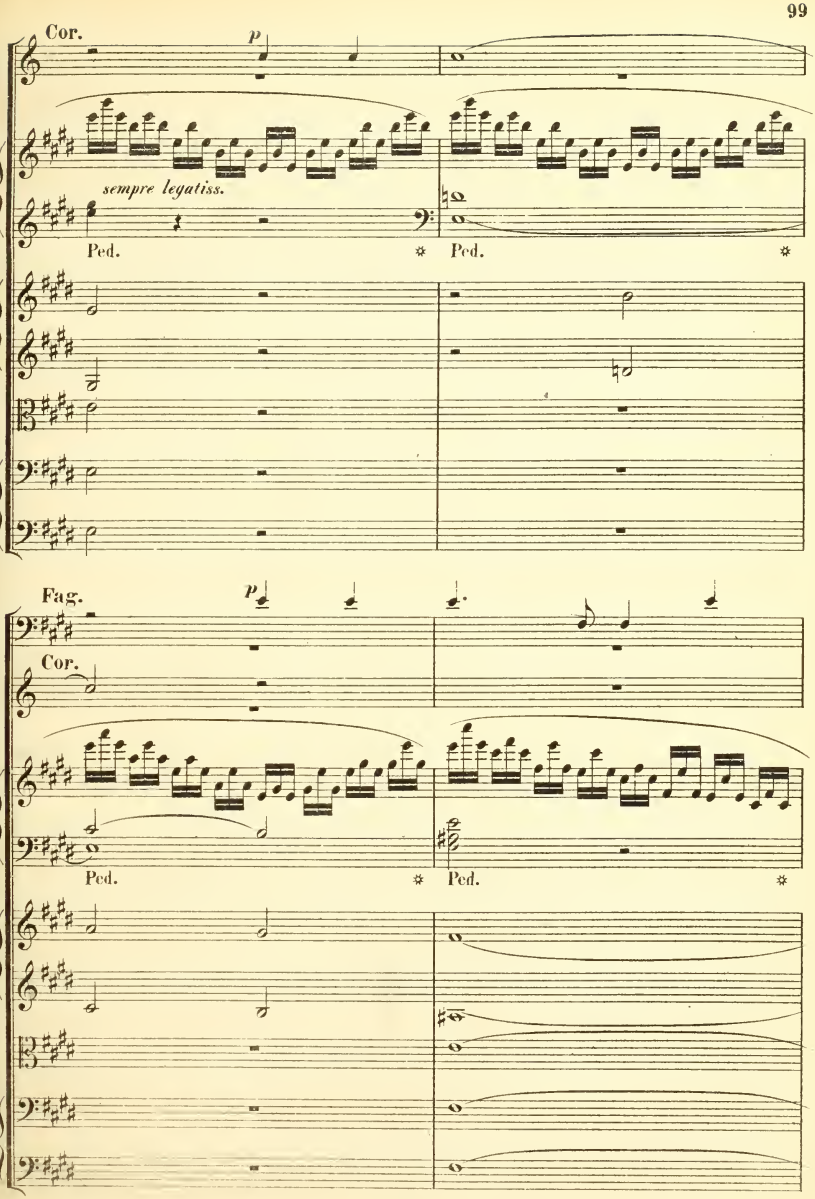

8
20
9
6
f e veloce
Ped.
Fag.
fzp dolciss.
Ped.
Ped.
Ped.
Ped.

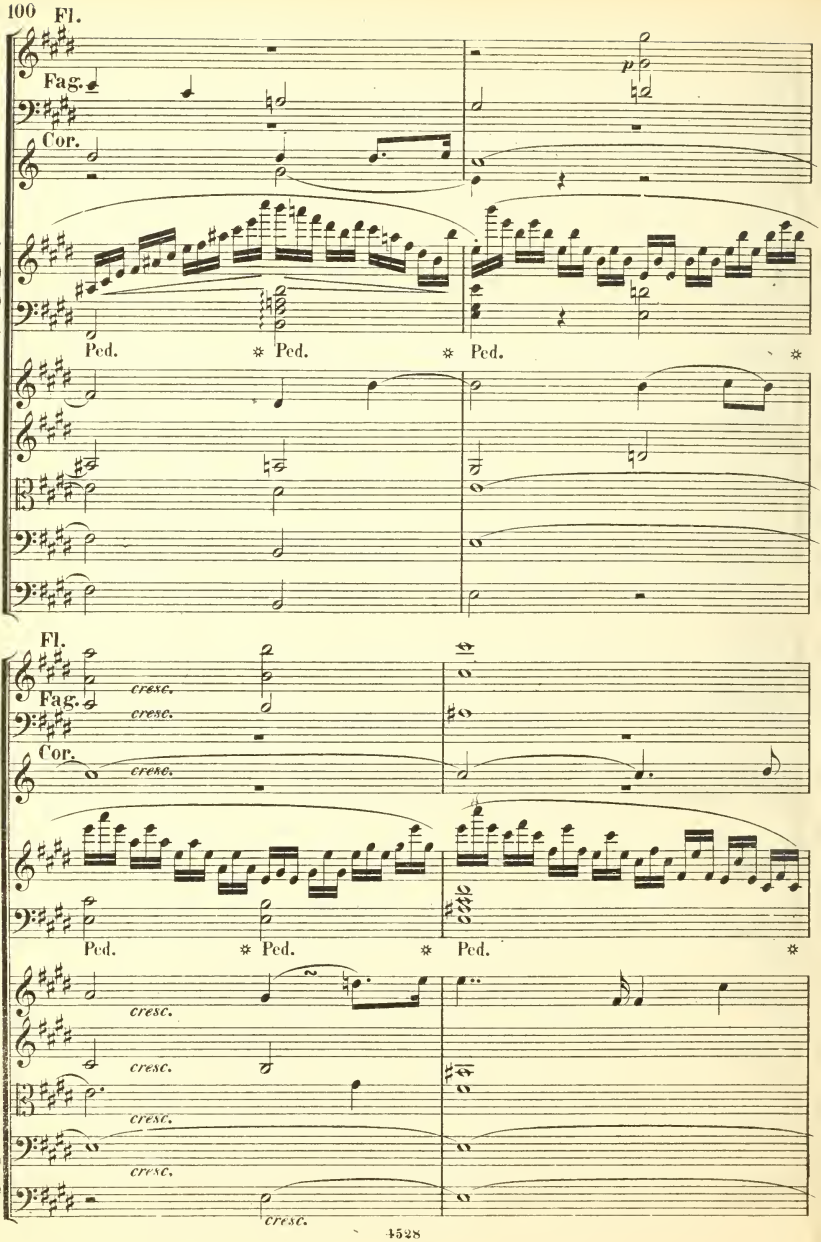

Fag.
leggieriss.
26
Ped.
Ped.
Cor.
p
smorz.
rallent.
pp
leggieriss. dim.
Ped.
Ped.

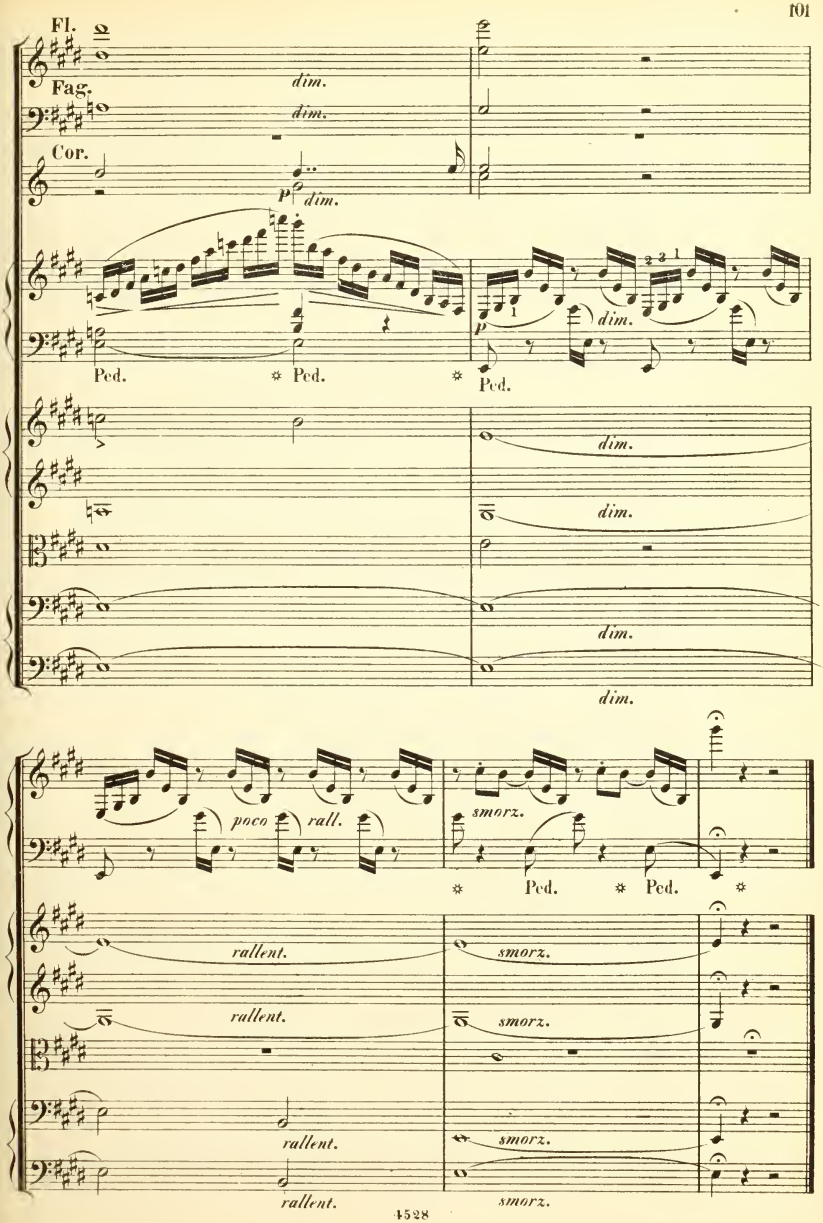

Cor.
rallent.
Tempo I.
pp
8
Tempo I.
e
rallent.
leggiatiss.
Ped. Ped. Ped. Ped. Ped.
un poco marcato
pp
pp
pp
pp
rallent.
pp
Tempo I.
sempre
Ped. Ped. Ped.


leggieriss.
Ped.
Ped.
Ped.
Ped.

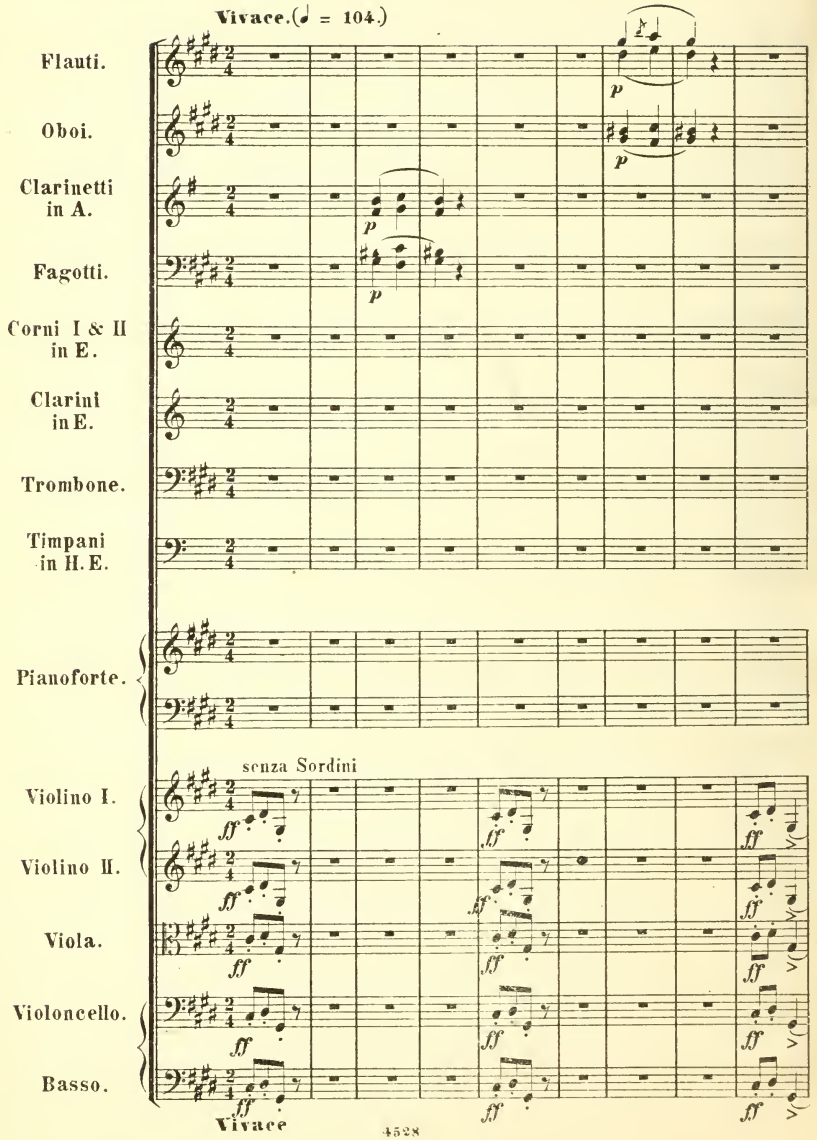

dimin.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

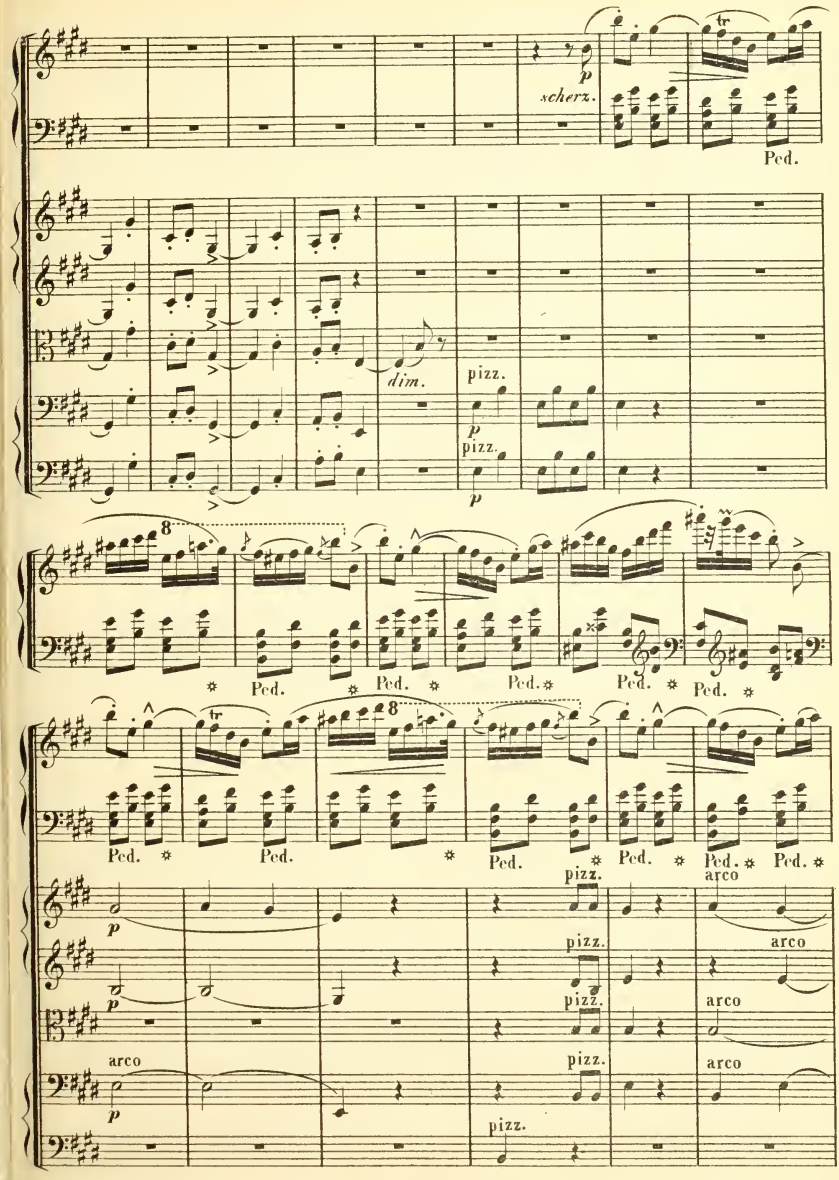

Cor.
p
sempre legatiss.
Ped.
Ped.
Fag.
p
Cor.
Ped.
Ped.

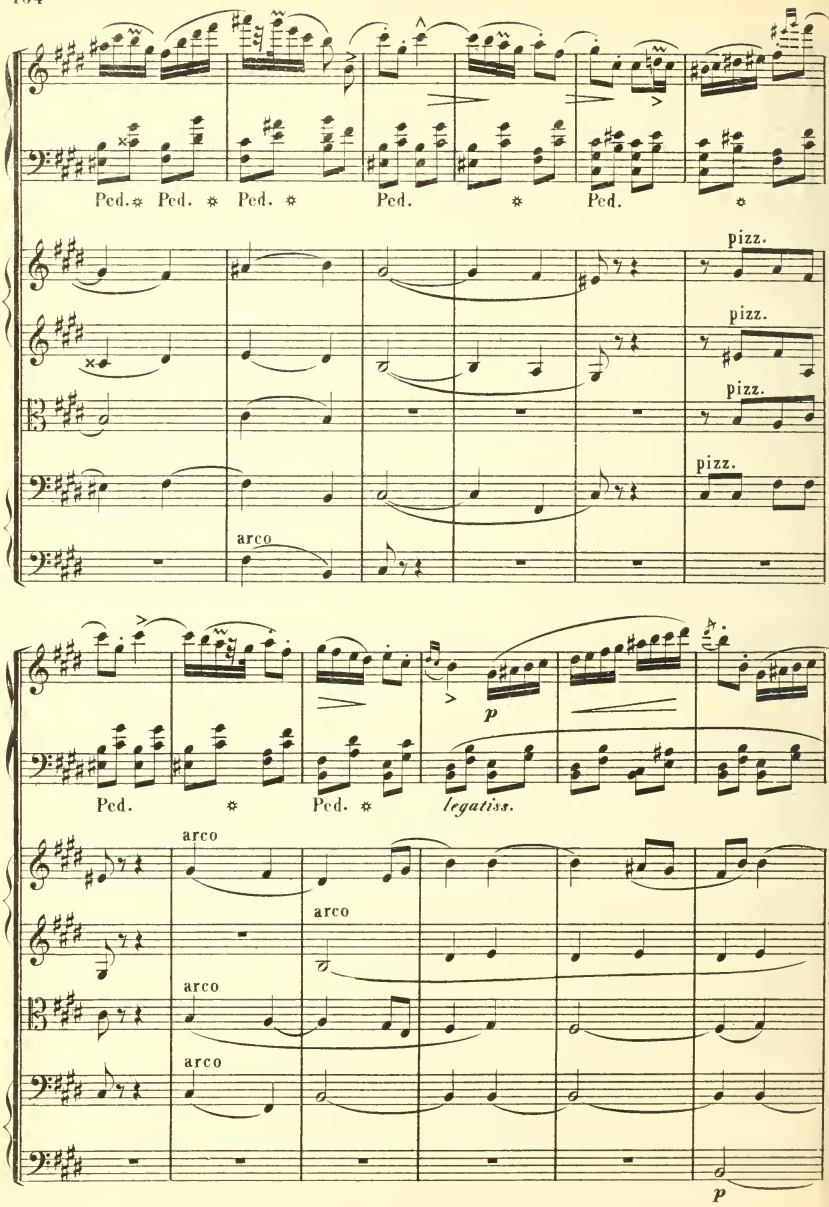

Fl.
Fag.
Cor.
Ped.
Ped.
Ped.
Fl.
Fag.
Cor.
cresc.
cresc.
cresc.
Ped.
Ped.
Ped.
cresc.
cresc.
cresc.
cresc.
cresc.

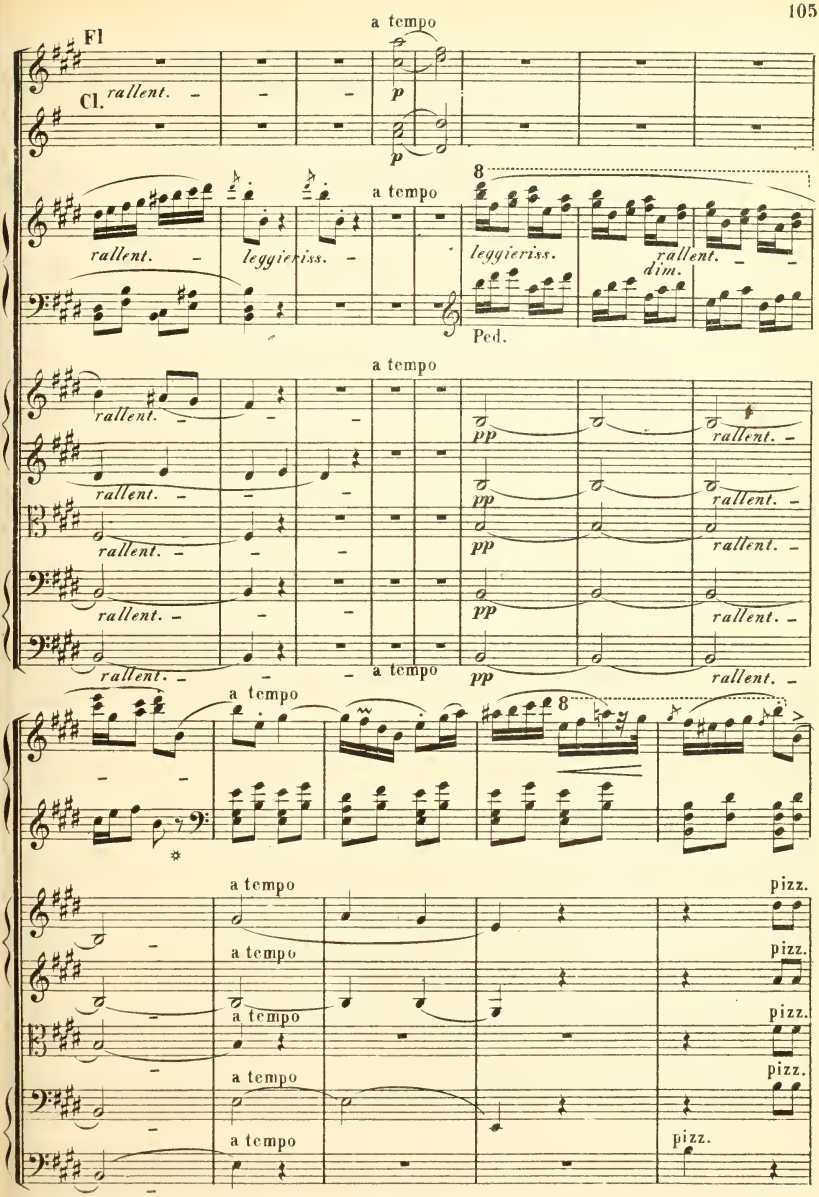

Fl.
Fag.
Cor.
dim.
dim.
p
dim.
Ped.
Ped.
Ped.
dim.
dim.
dim.
dim.
poco
rall.
smorz.
Ped.
Ped.
rallent.
rallent.
rallent.
rallent.
smorz.
smorz.
smorz.
smorz.

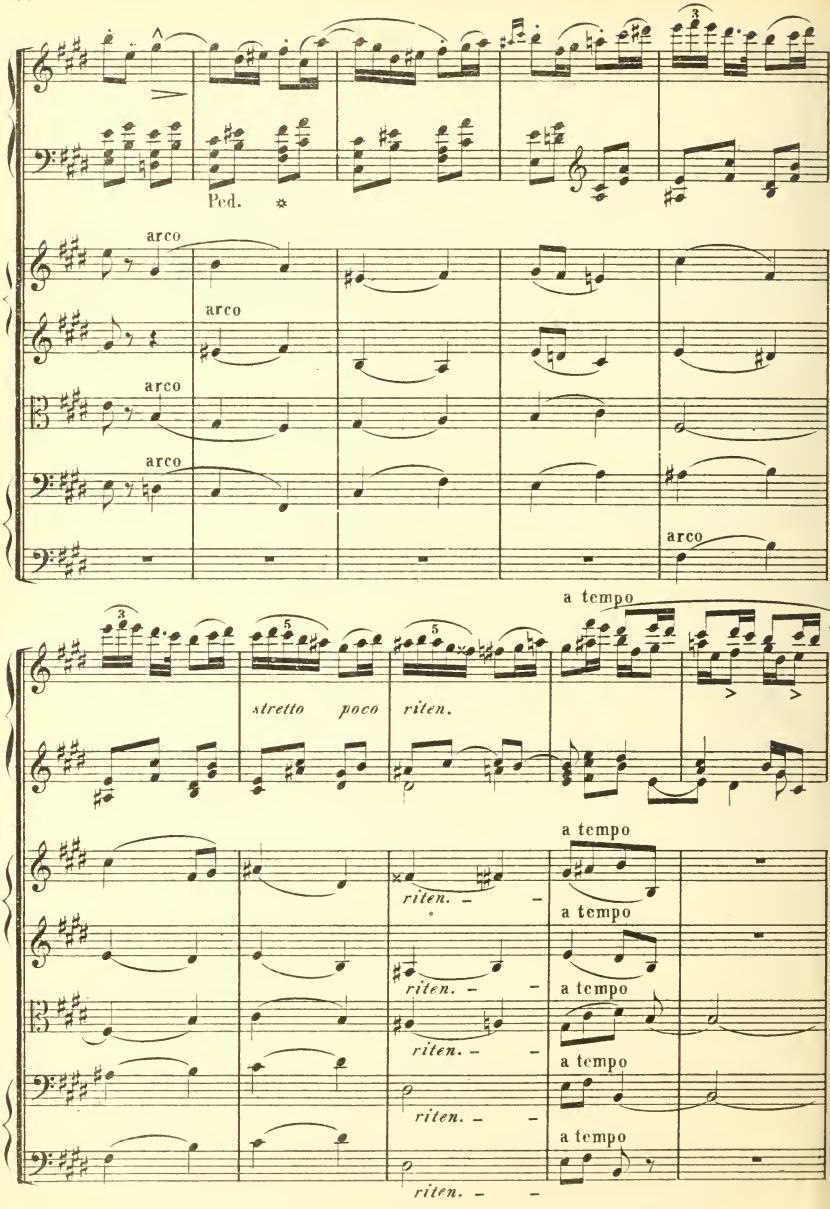
RONDO.

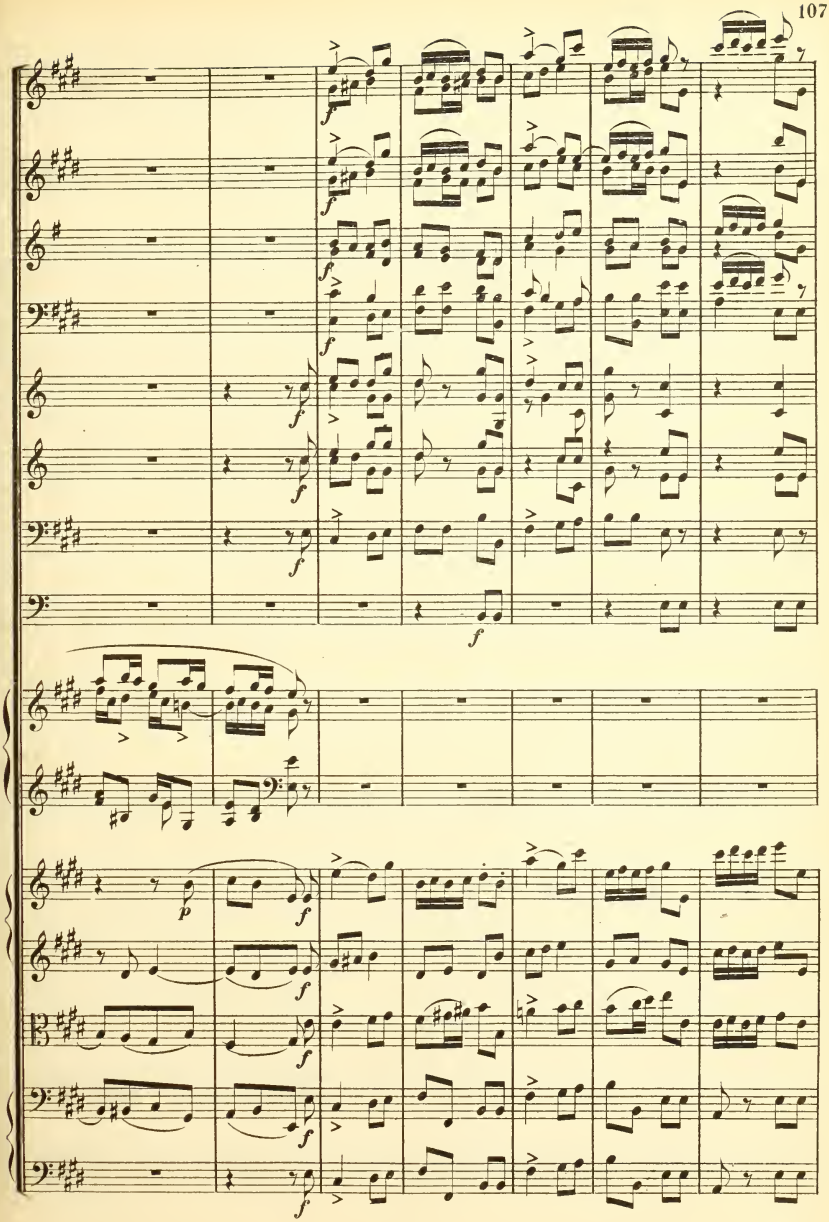

Vivace.(♩ = 104.)
Flauti.
Oboi.
Clarinetti in A.
Fagotti.
Corni I & II in E.
Clarini in E.
Trombone.
Timpani in H. E.
Pianoforte.
senza Sordini
Violino I.
Violino II.
Viola.
Violoncello.
Basso.
Vivace

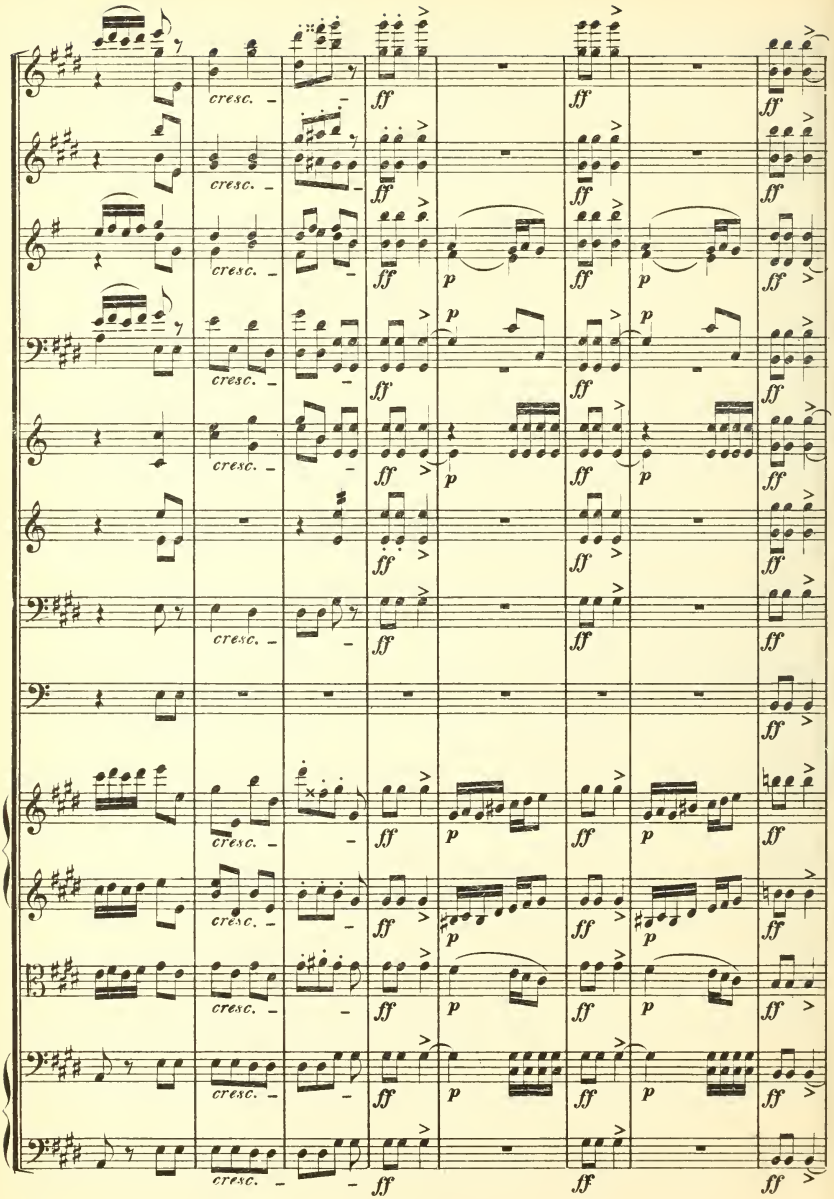

scherz.
Ped.
dim.
pizz.
arco

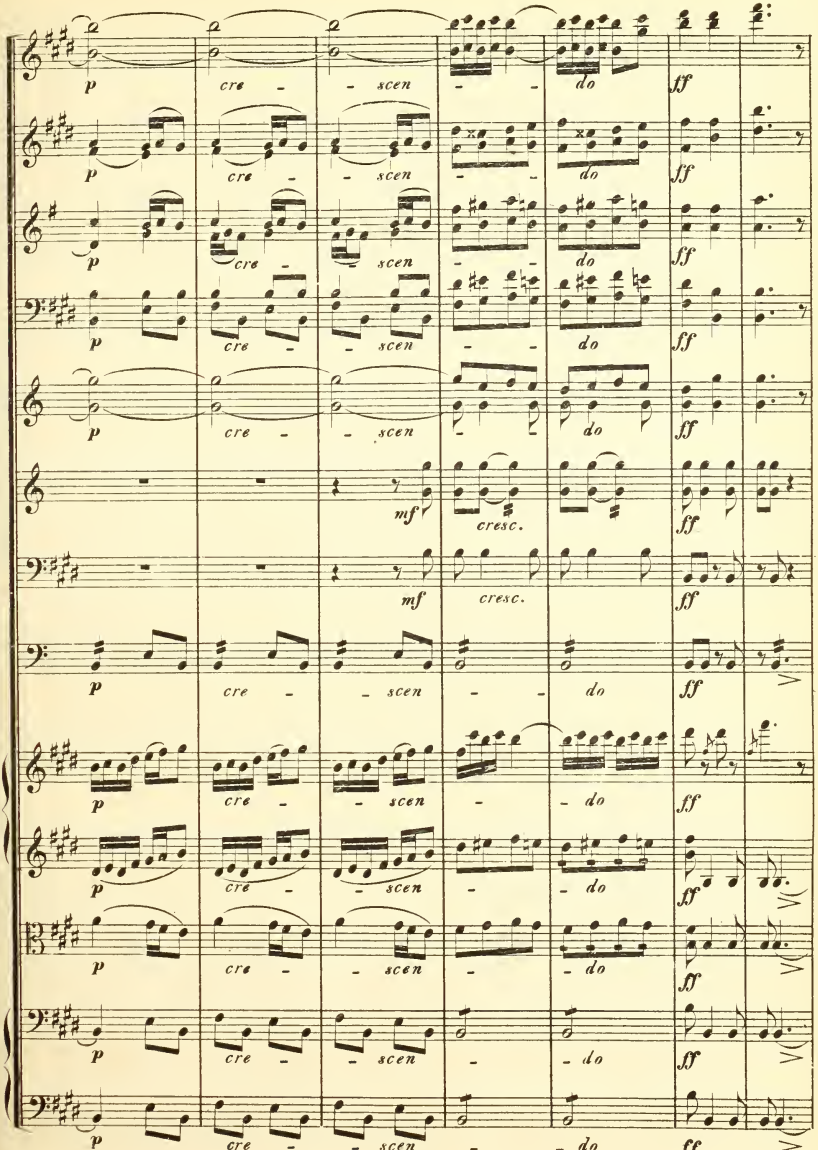

Ped. Ped. Ped. Ped. Ped.
pizz.
pizz.
pizz.
pizz.
arco
p
Ped. Ped.
legatiss.
arco
arco
arco
arco
p

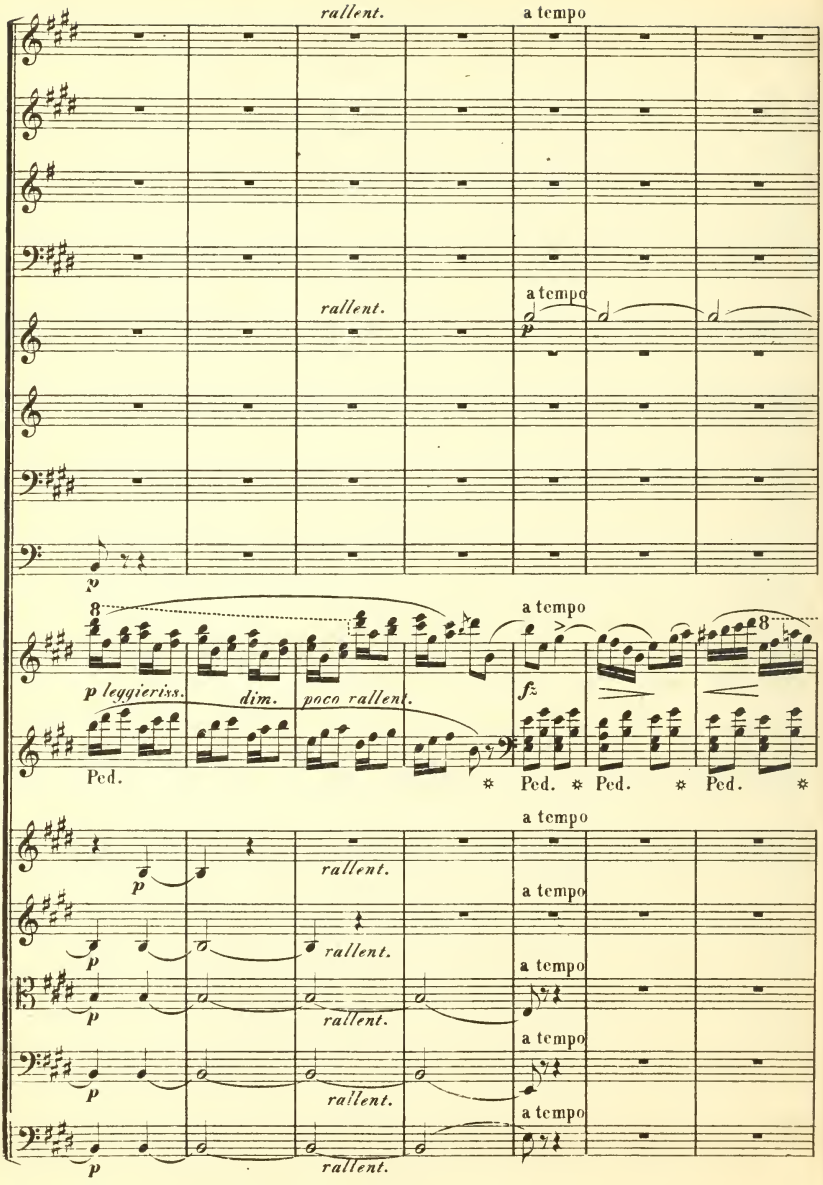

Fl
Cl.
rallent.
p
a tempo
8
leggieriss.
dim.
Ped.
pp
pizz.

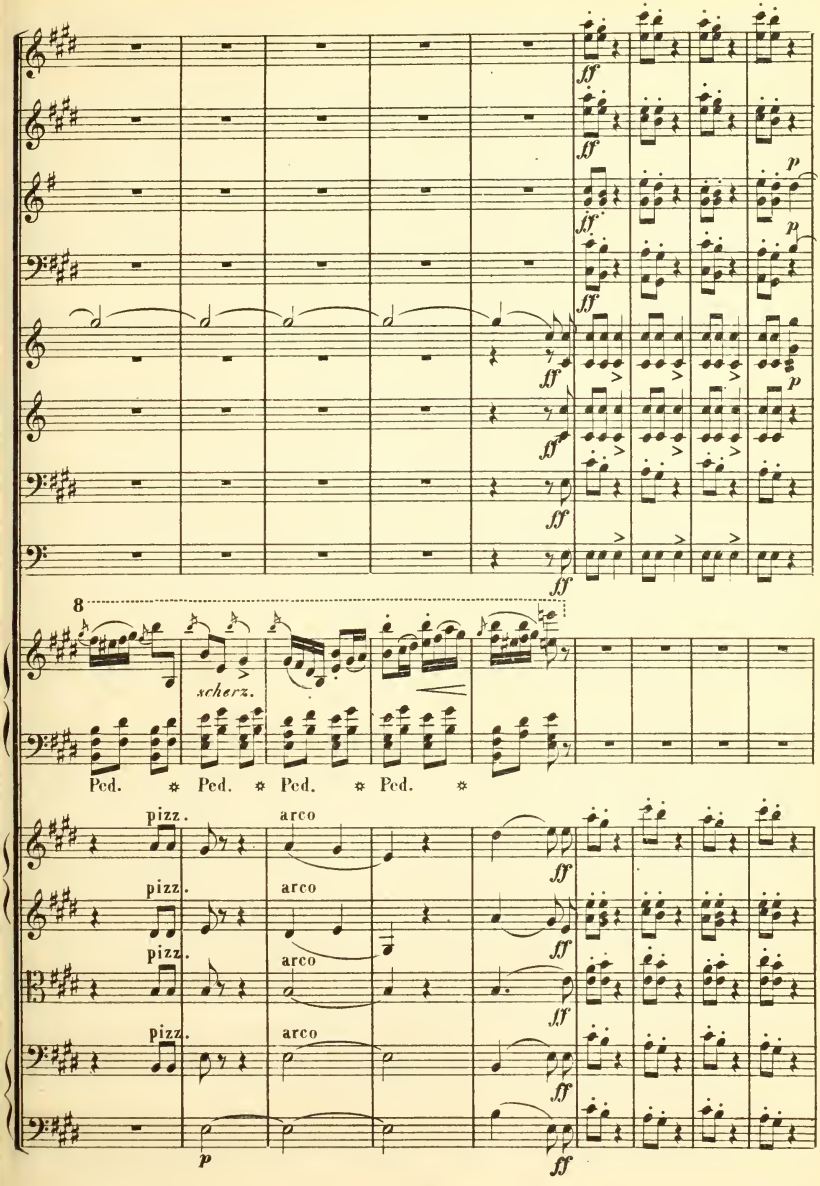

Ped.
arco
arco
arco
arco
arco
a tempo
stretto
poco
riten.
a tempo
riten.
a tempo
riten.
a tempo
riten.
a tempo
riten.
a tempo
riten.

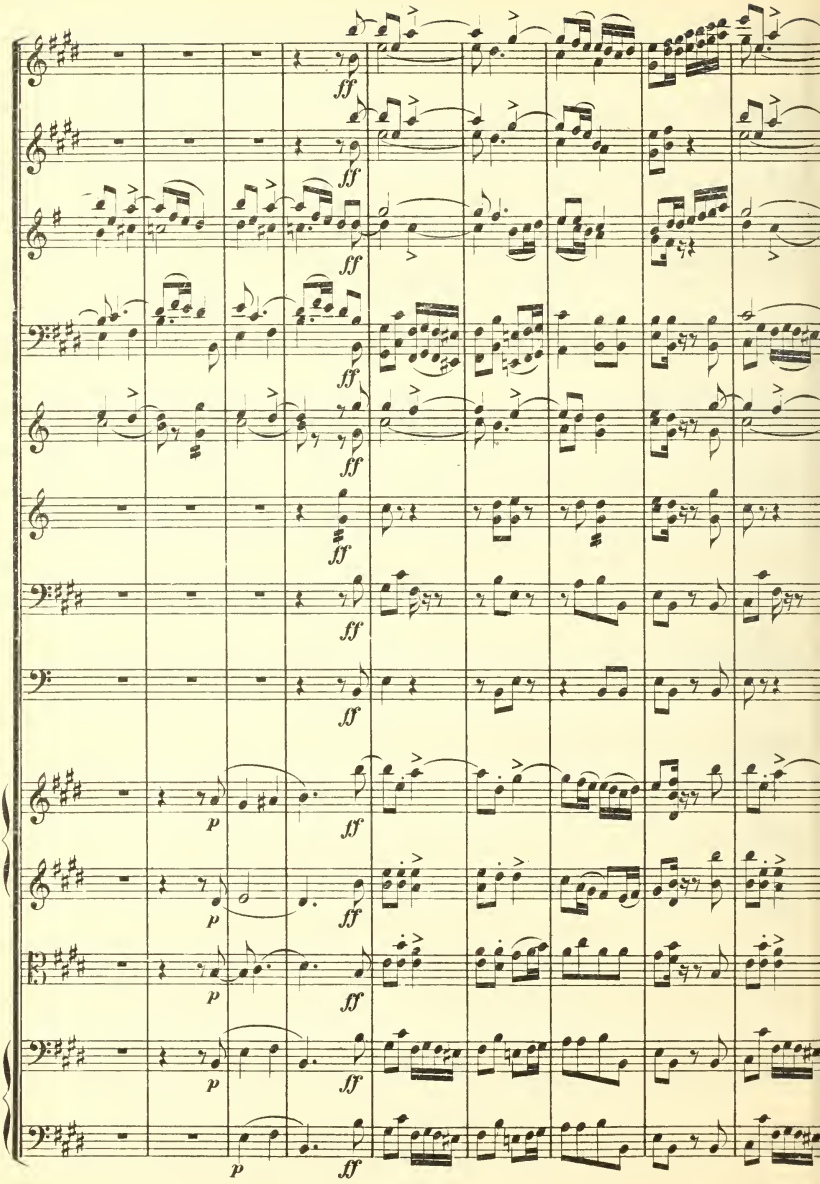


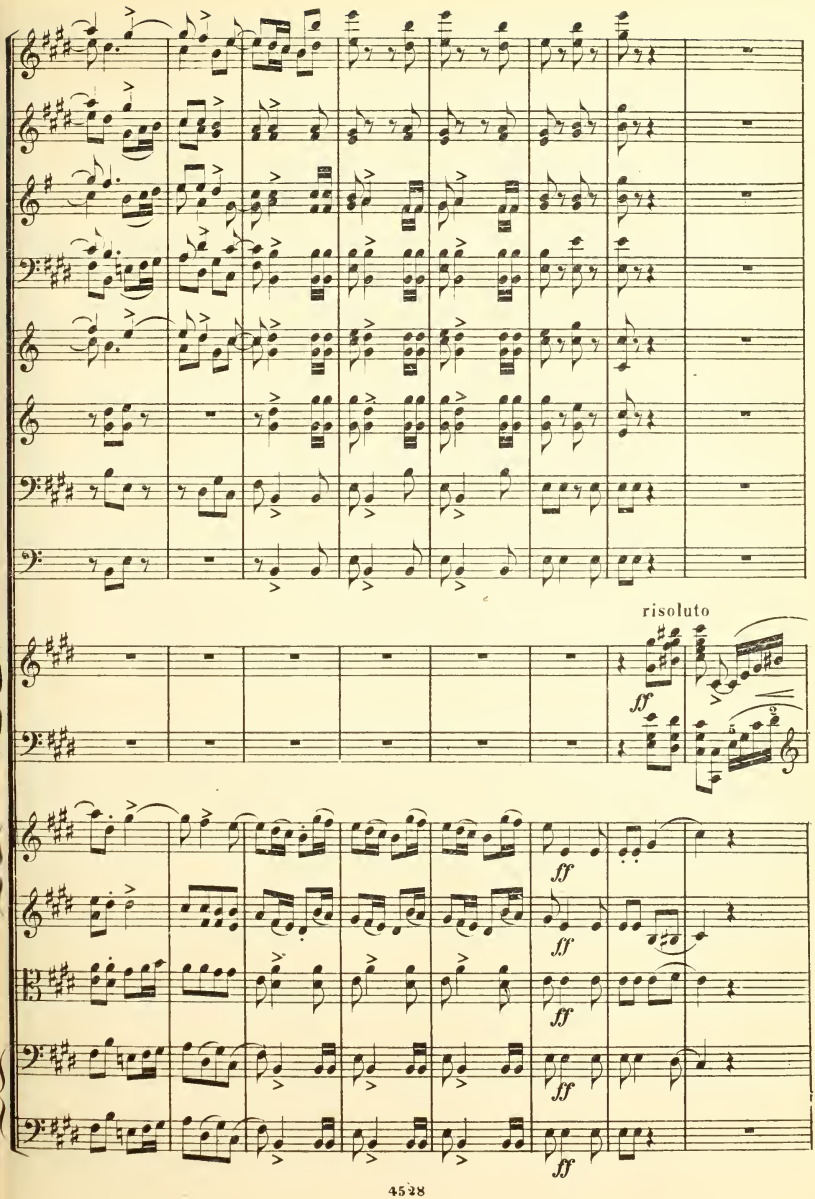

cresc.
ff
p

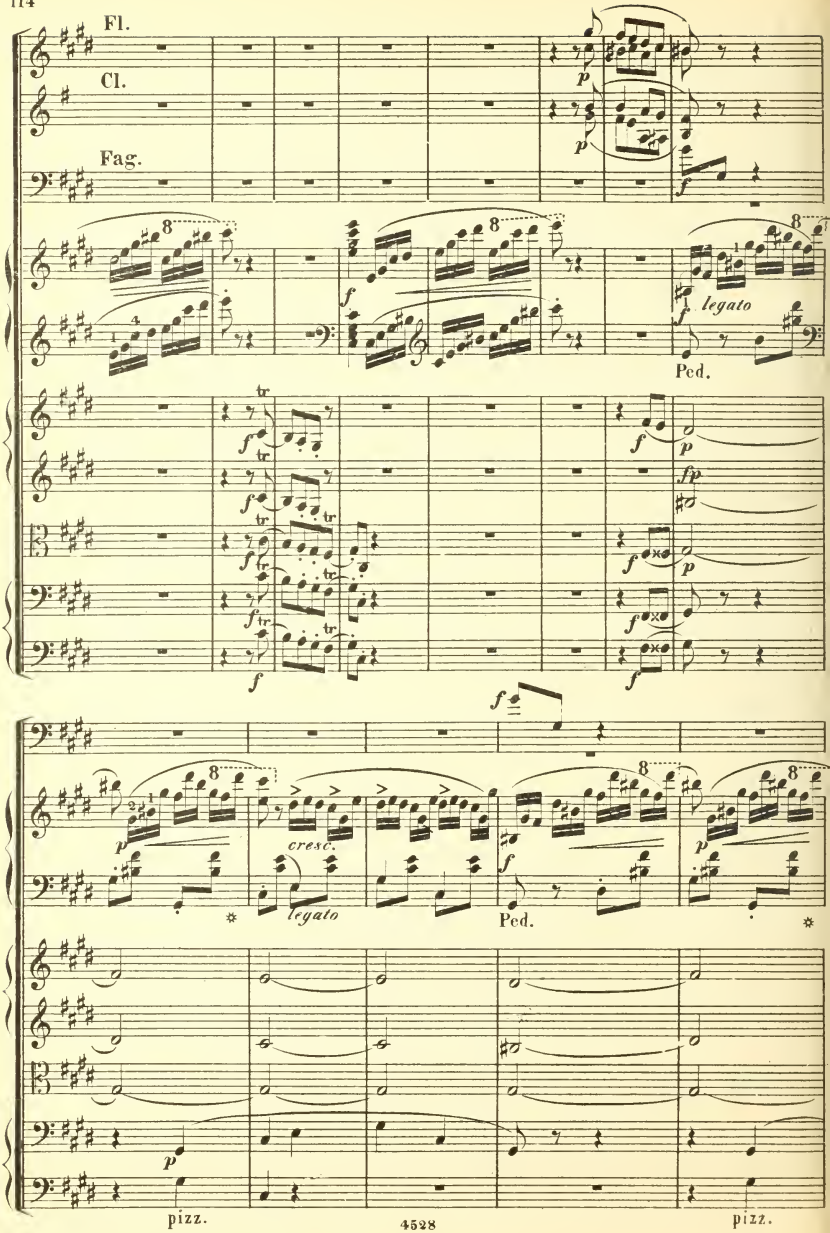

p cre - scen - do ff
mf cresc.

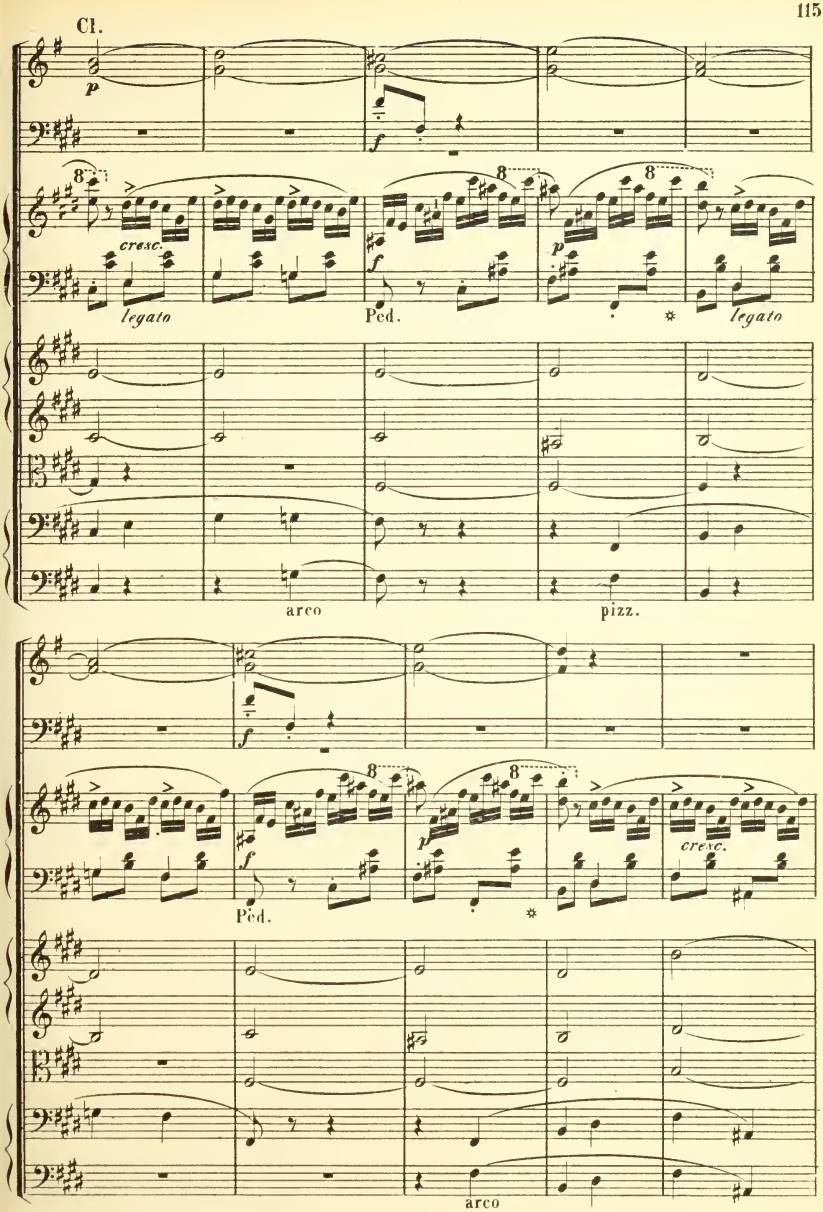

rallent.
a tempo
rallent.
a tempo
p
p
8
a tempo
p leggieriss.
dim.
poco rallent.
fz
8
Ped.
Ped.
Ped.
Ped.
a tempo
p
rallent.
a tempo
p
rallent.
a tempo
p
rallent.
a tempo
p
rallent.
a tempo
p
rallent.

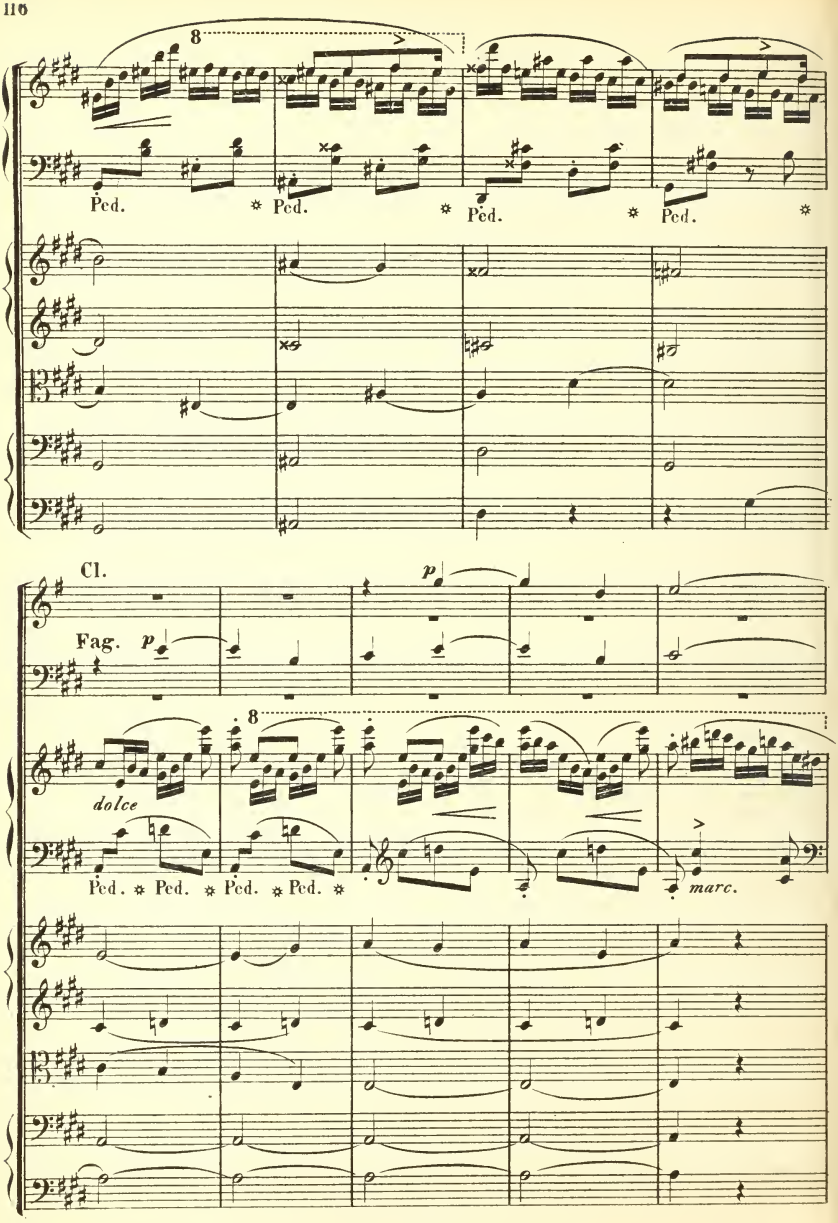

ff
p
8
scherz.
Ped.
pizz.
arco

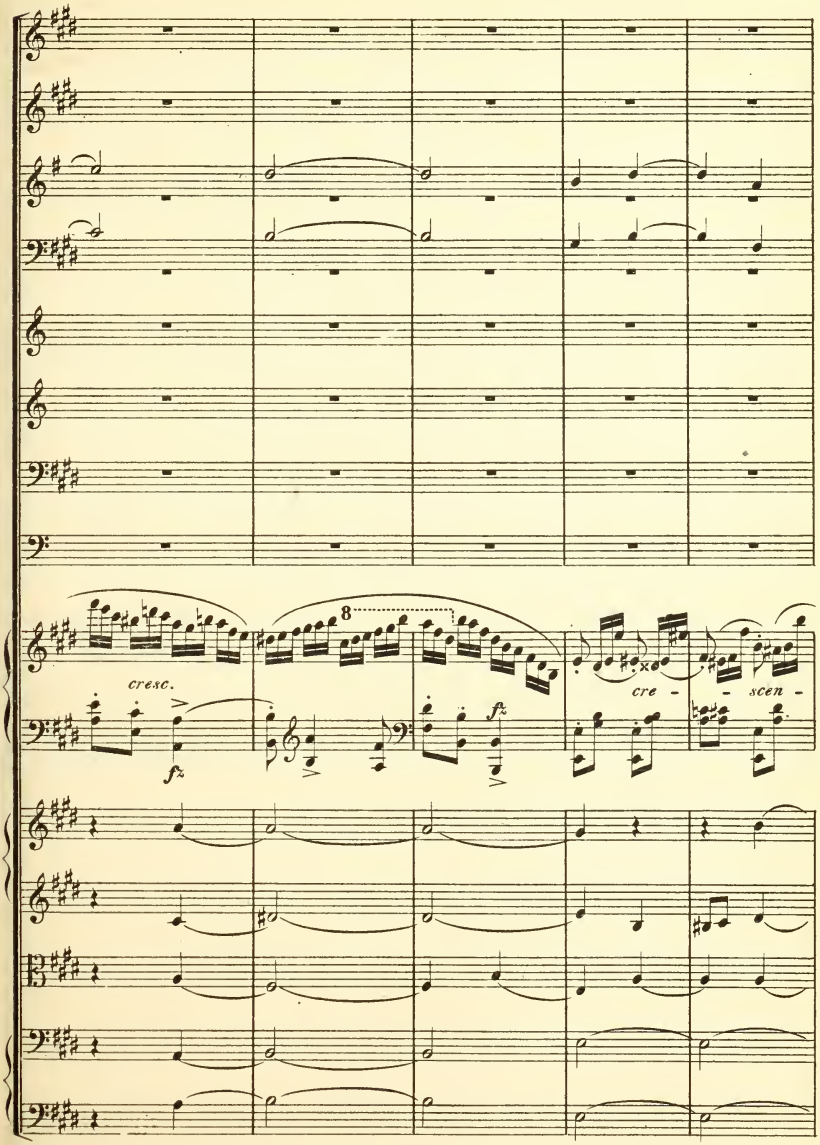

ff
p
ff

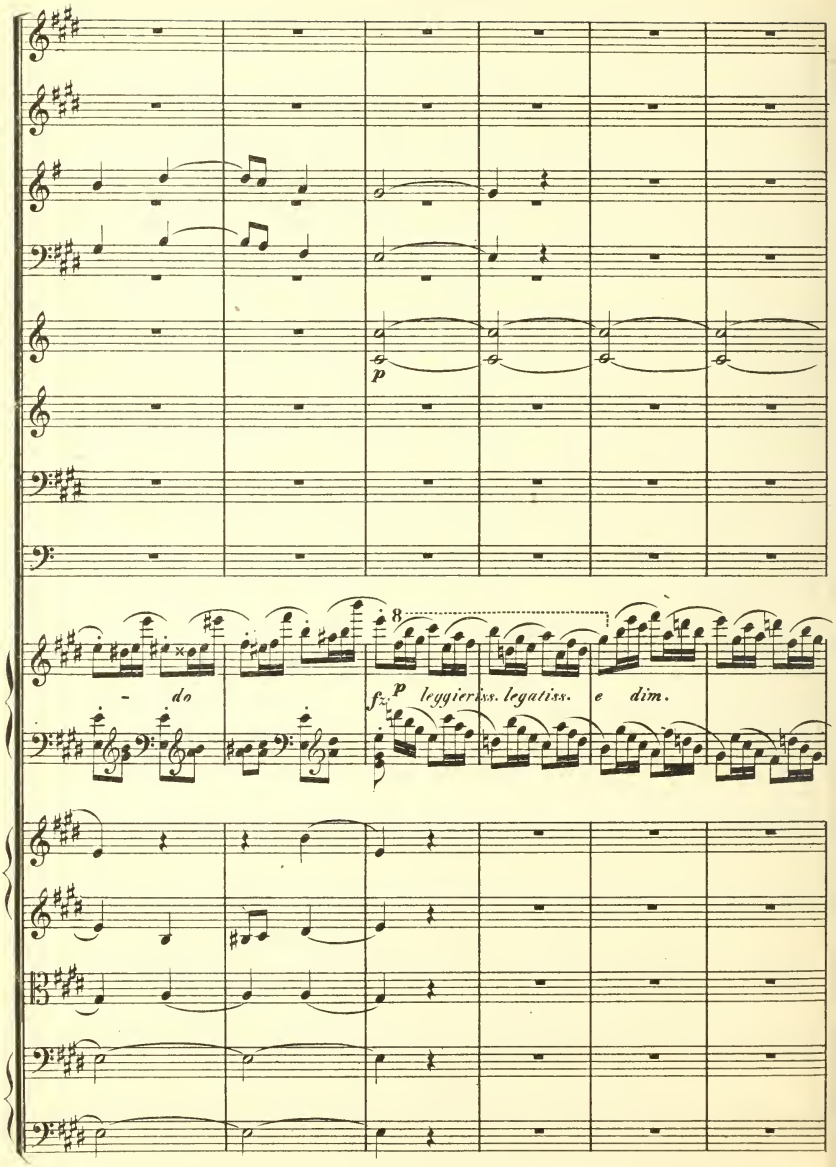

risoluto
ff
ff
ff
ff
ff
ff

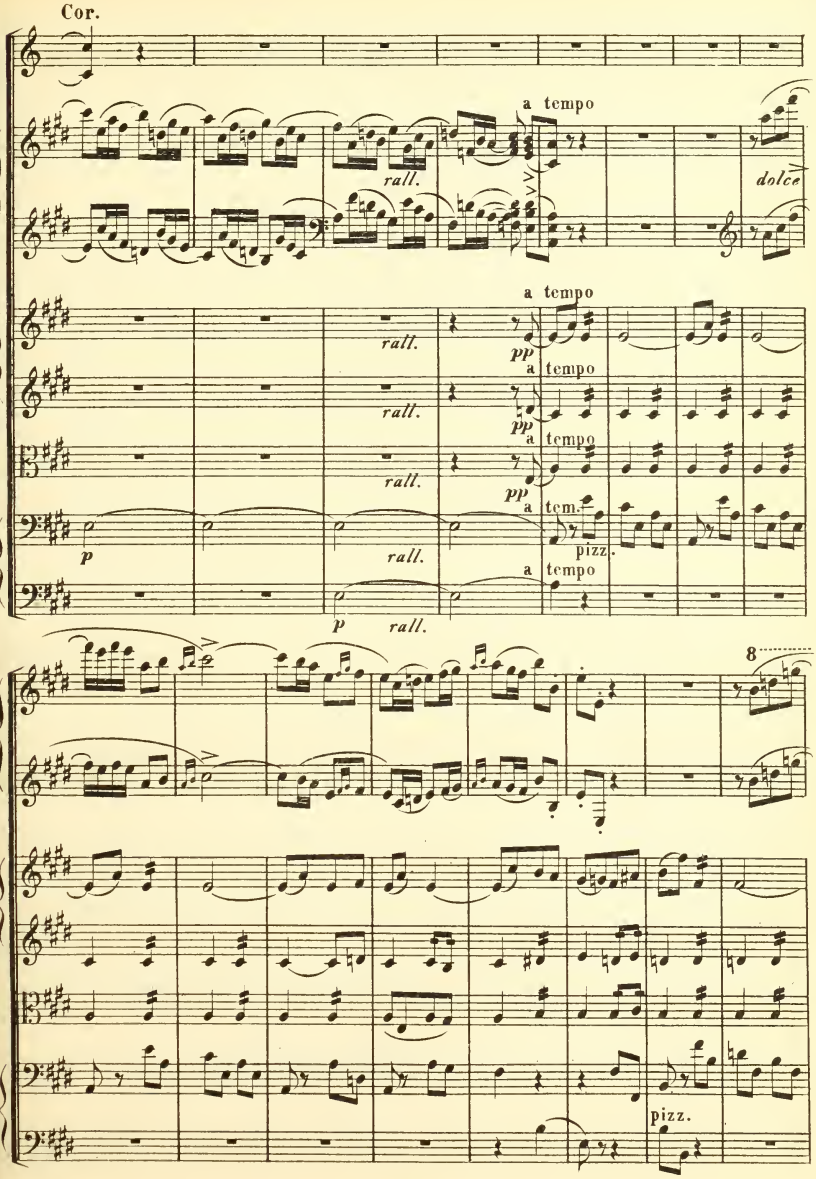

Fl.
Cl.
Fag.
legato
Ped.
cresc.
legato
Ped.
pizz.
pizz.

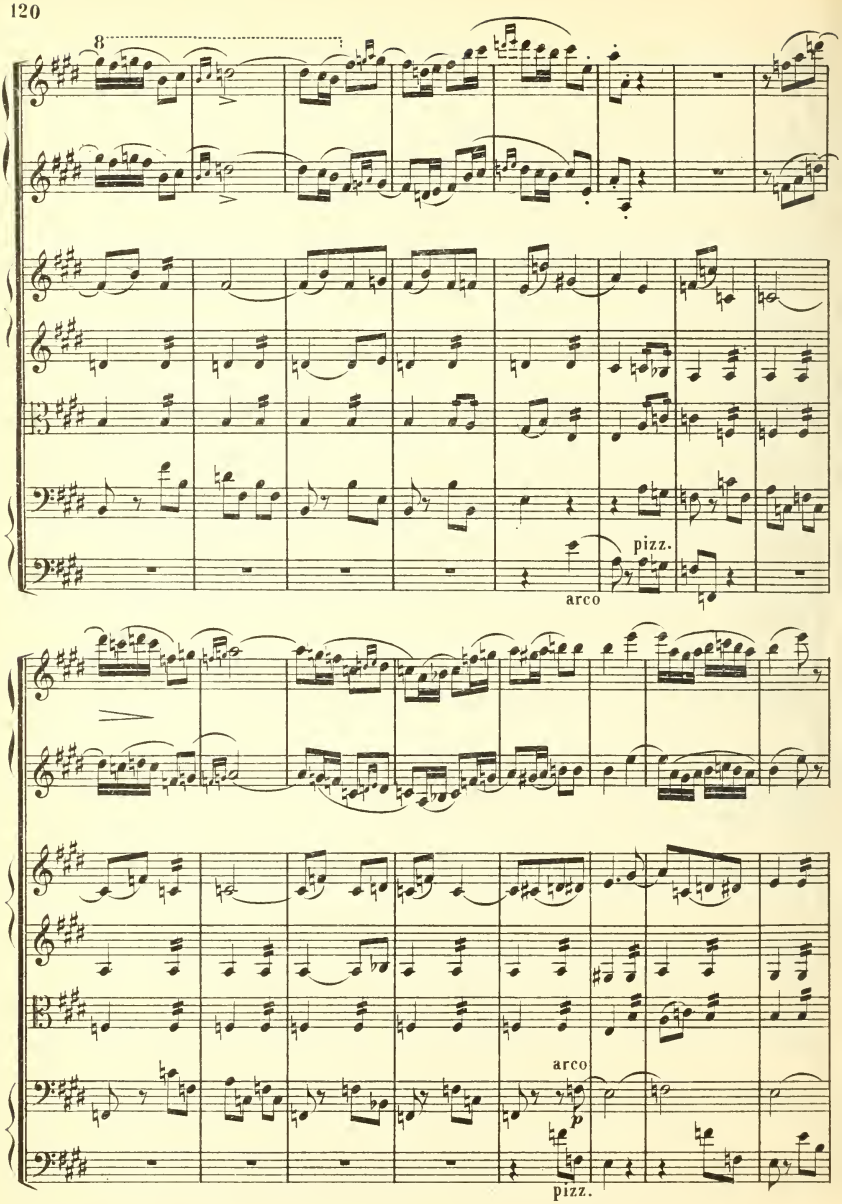

Cl.
p
f
8
cresc.
legato
Ped.
p
legato
arco
pizz.
f
8
f
Ped.
p
cresc.
arco

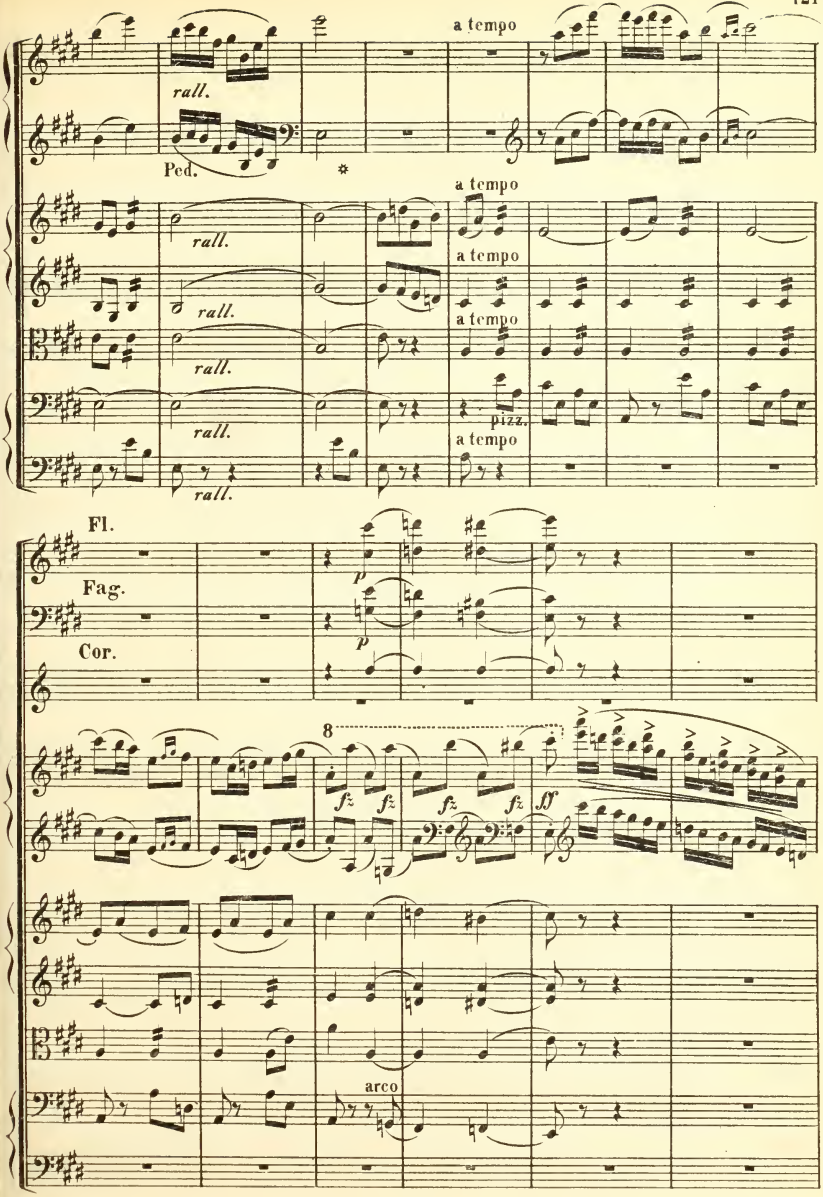

8
Ped.
Ped.
Ped.
Ped.
Cl.
p
Fag.
p
8
dolce
Ped.
Ped.
Ped.
Ped.
marc.

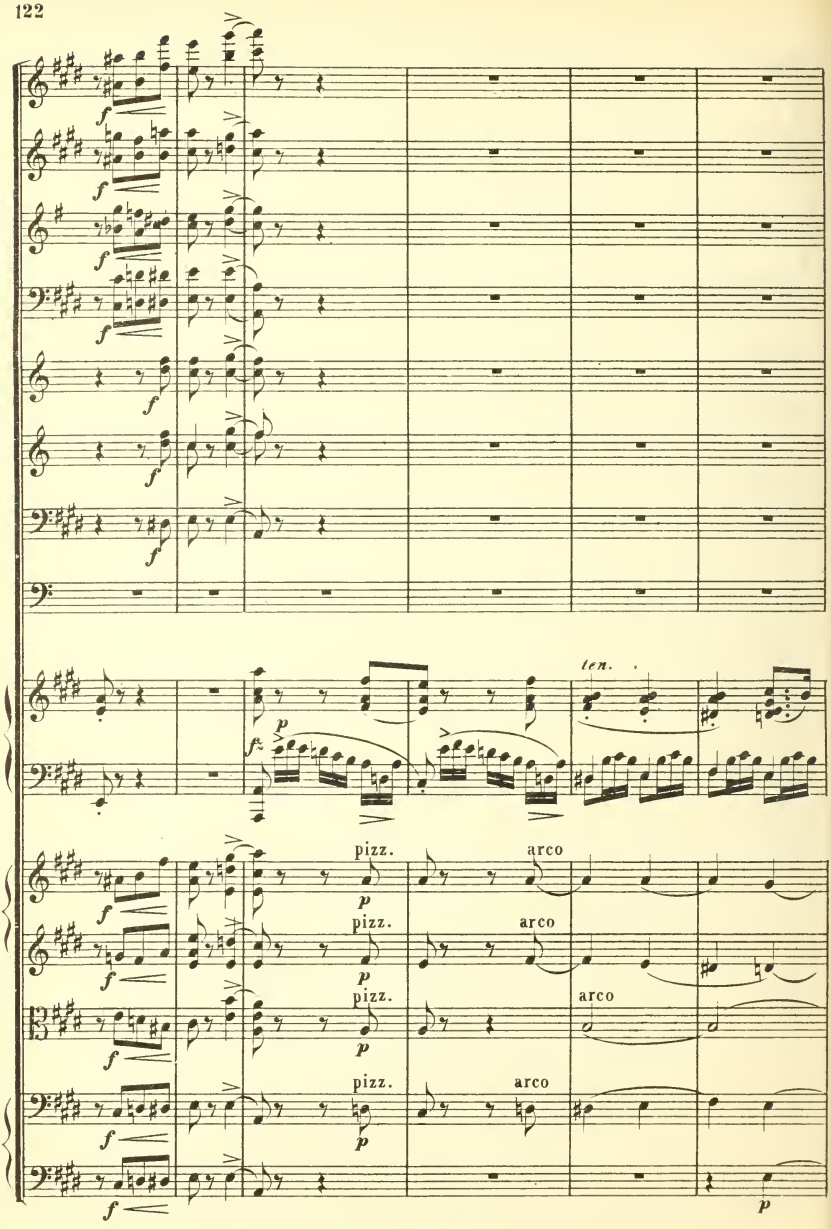

cresc.
fz
8
fz
cre - scen -

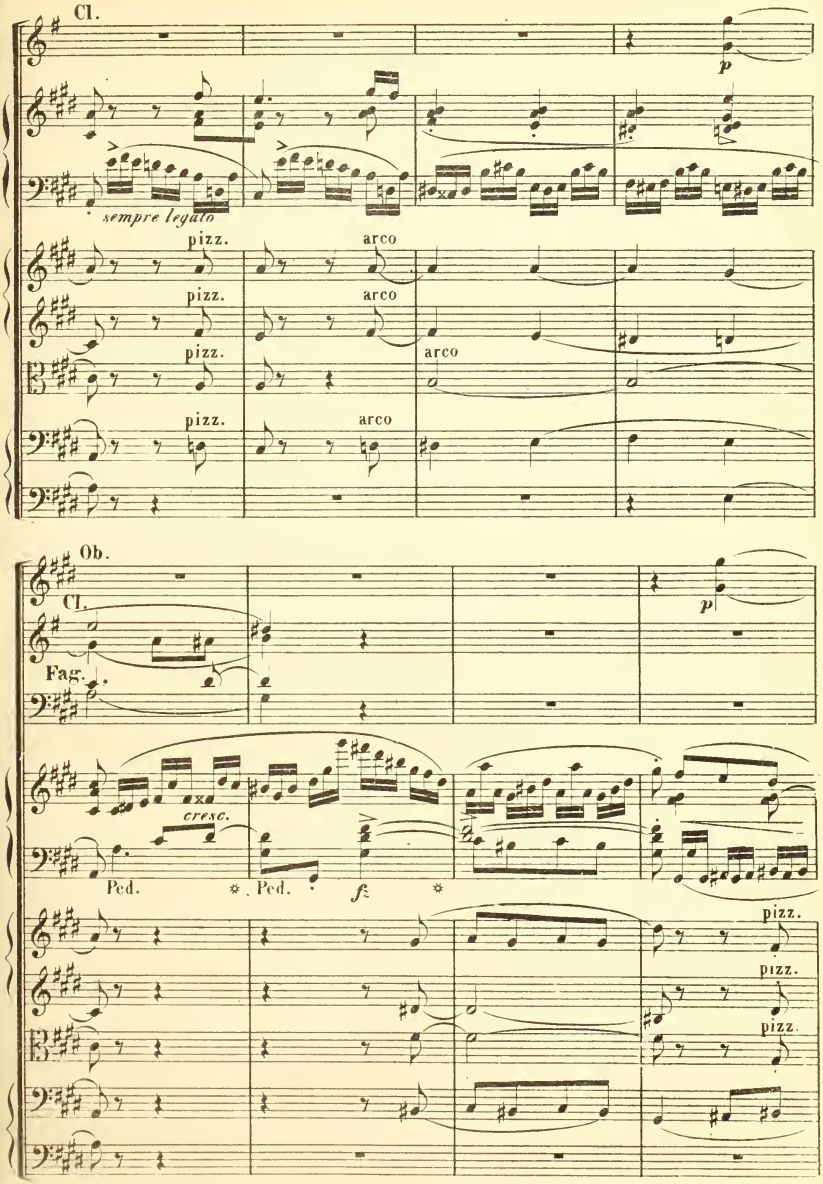

p
do
8
fz p leggieriss. legatiss. e dim.

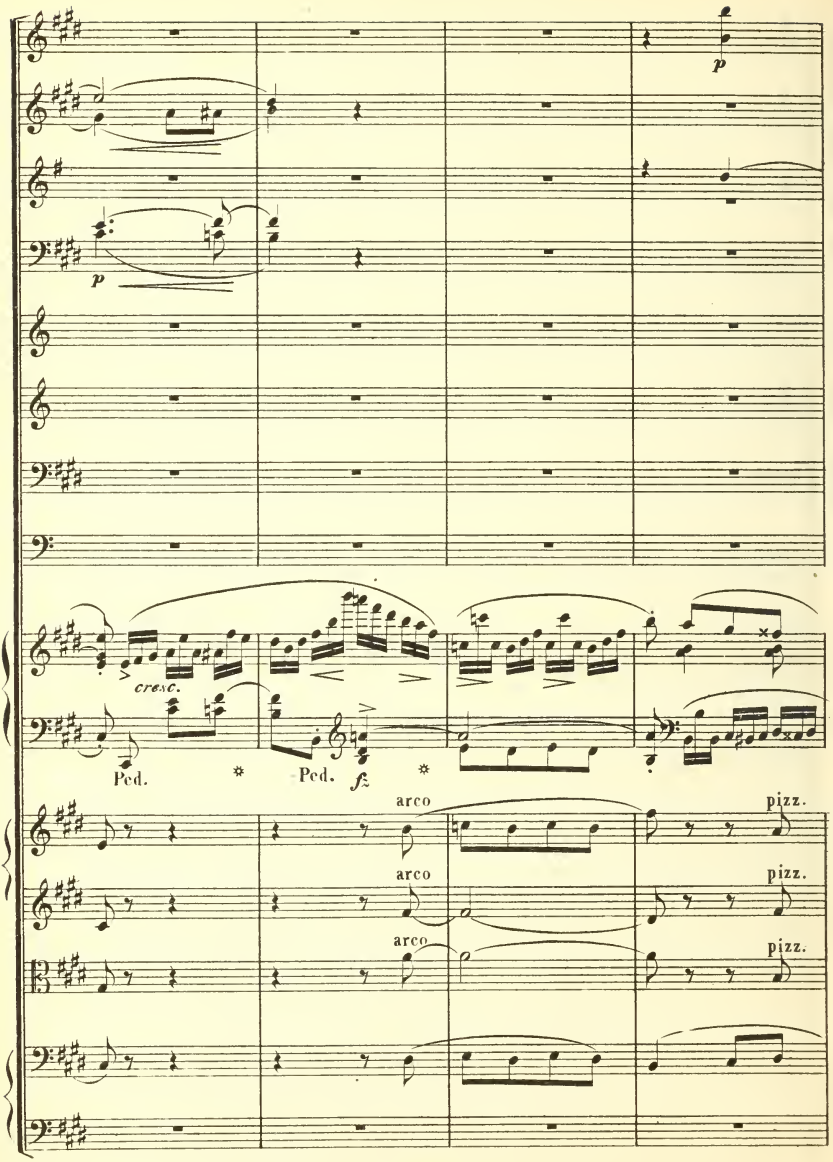

Cor.
a tempo
rall.
dolce
a tempo
rall.
pp
a tempo
rall.
pp
a tempo
rall.
pp
a tem.
p
rall.
pizz.
a tempo
p
rall.
8
pizz.

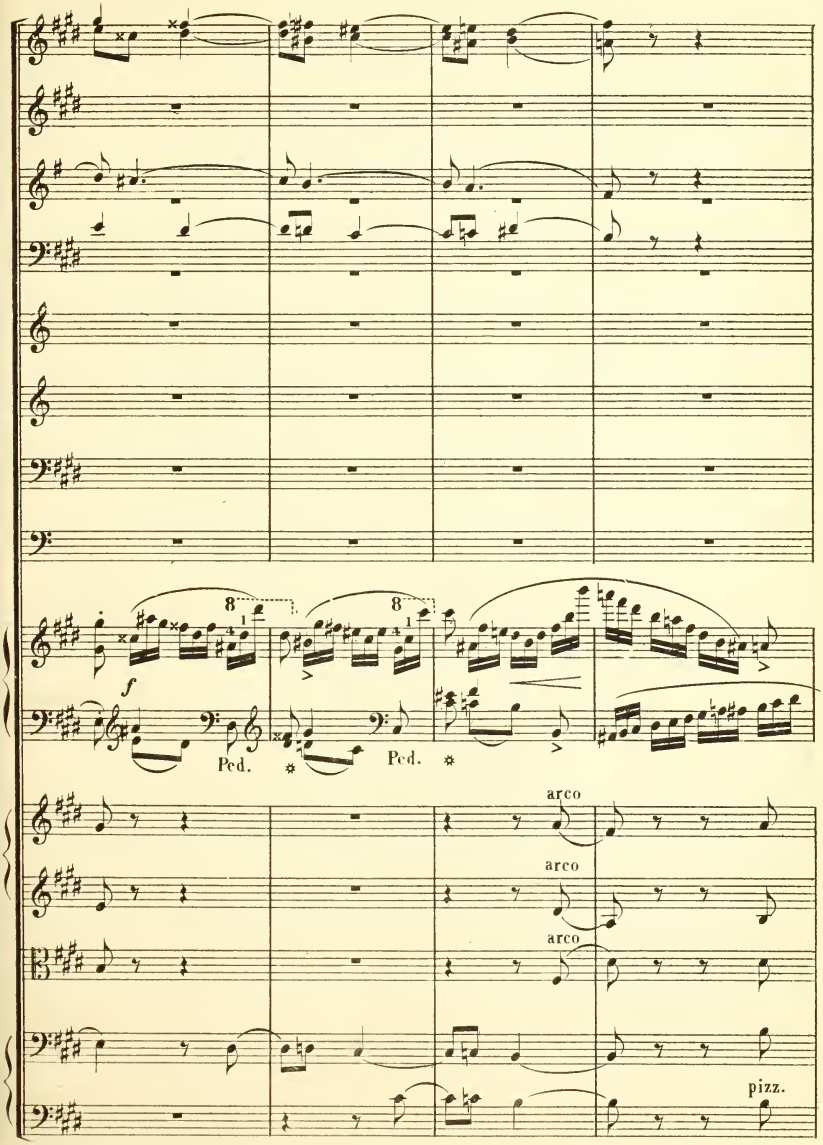

8
pizz.
arco
arco
pizz.

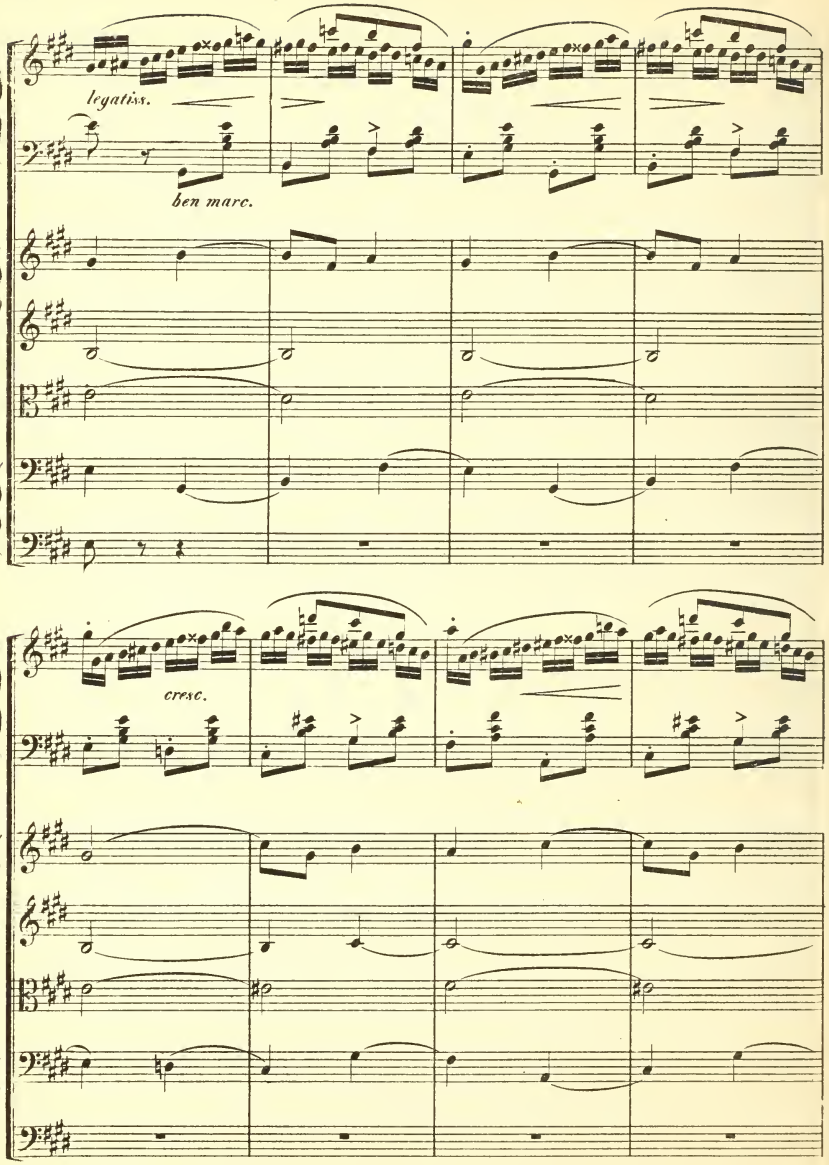

a tempo
rall.
Ped.
a tempo
rall.
a tempo
rall.
a tempo
rall.
pizz.
a tempo
rall.
Fl.
Fag.
Cor.
p
p
8
fz
fz
fz
fz
ff
arco

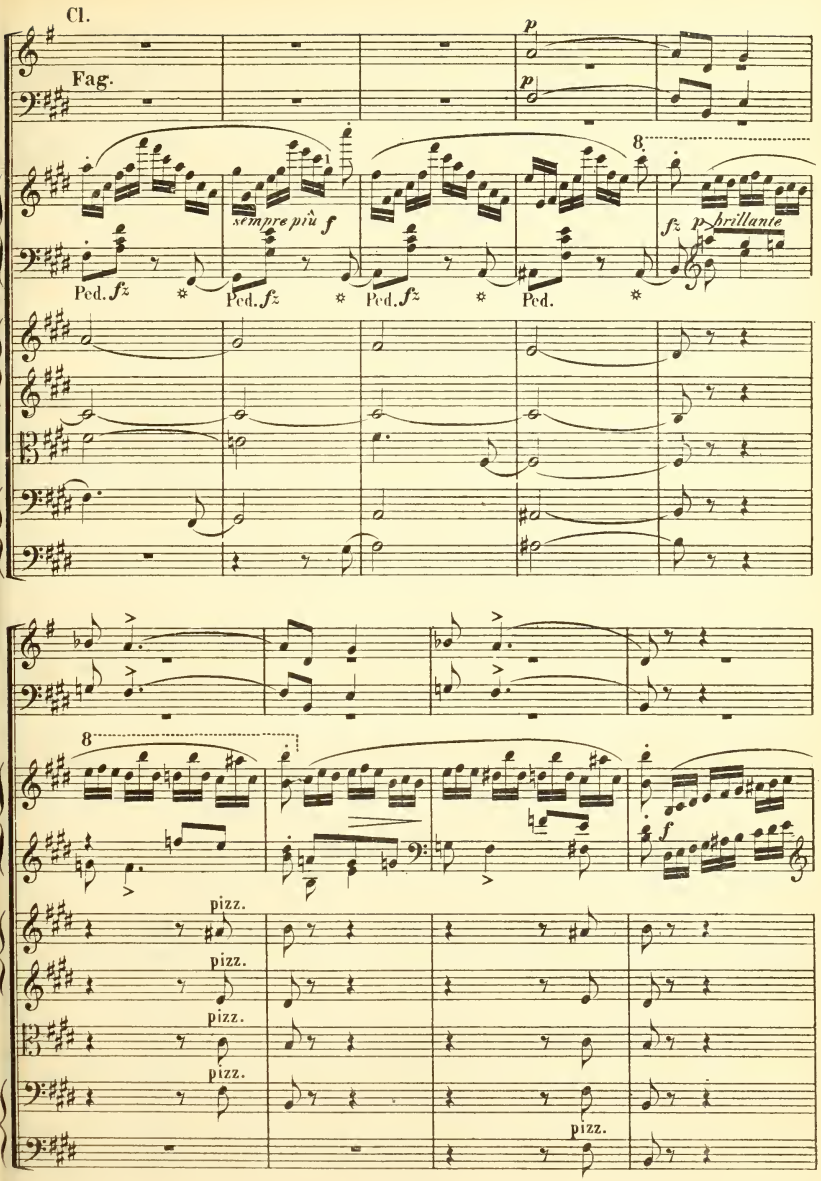

f
p
ff
ten.
pizz.
arco

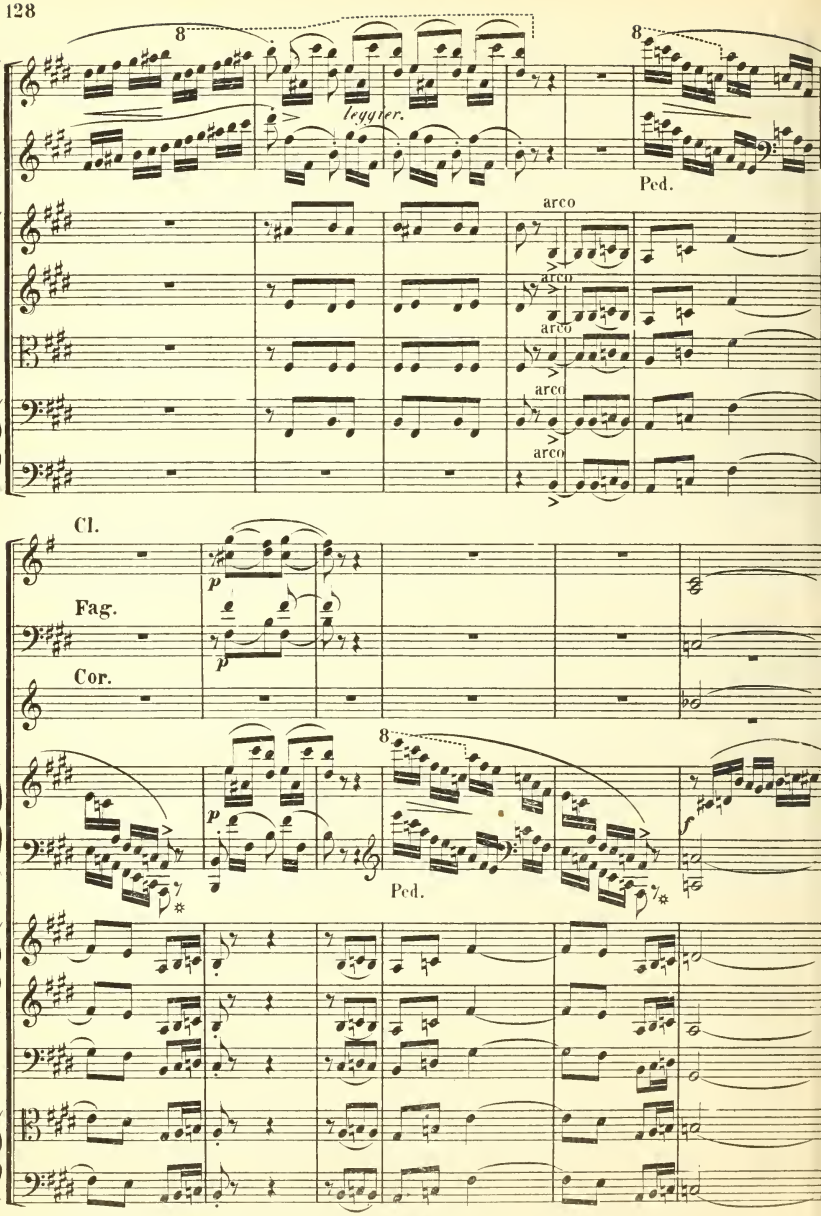

Cl.
p
sempre legato
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
Ob.
Cl.
Fag.
p
cresc.
Ped.
Ped.
fz
pizz.
pizz.
pizz.

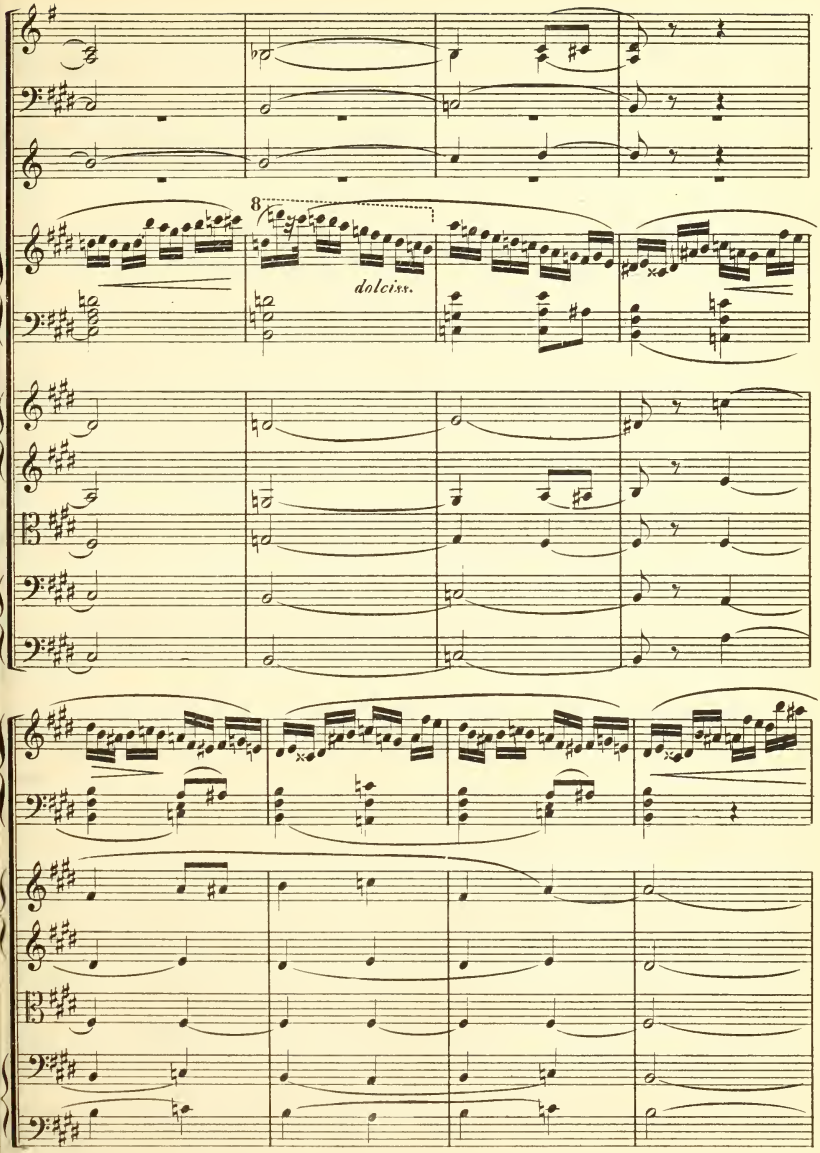

p
p
cresc.
Ped.
Ped.
fz
arco
pizz.
arco
pizz.
arco
pizz.

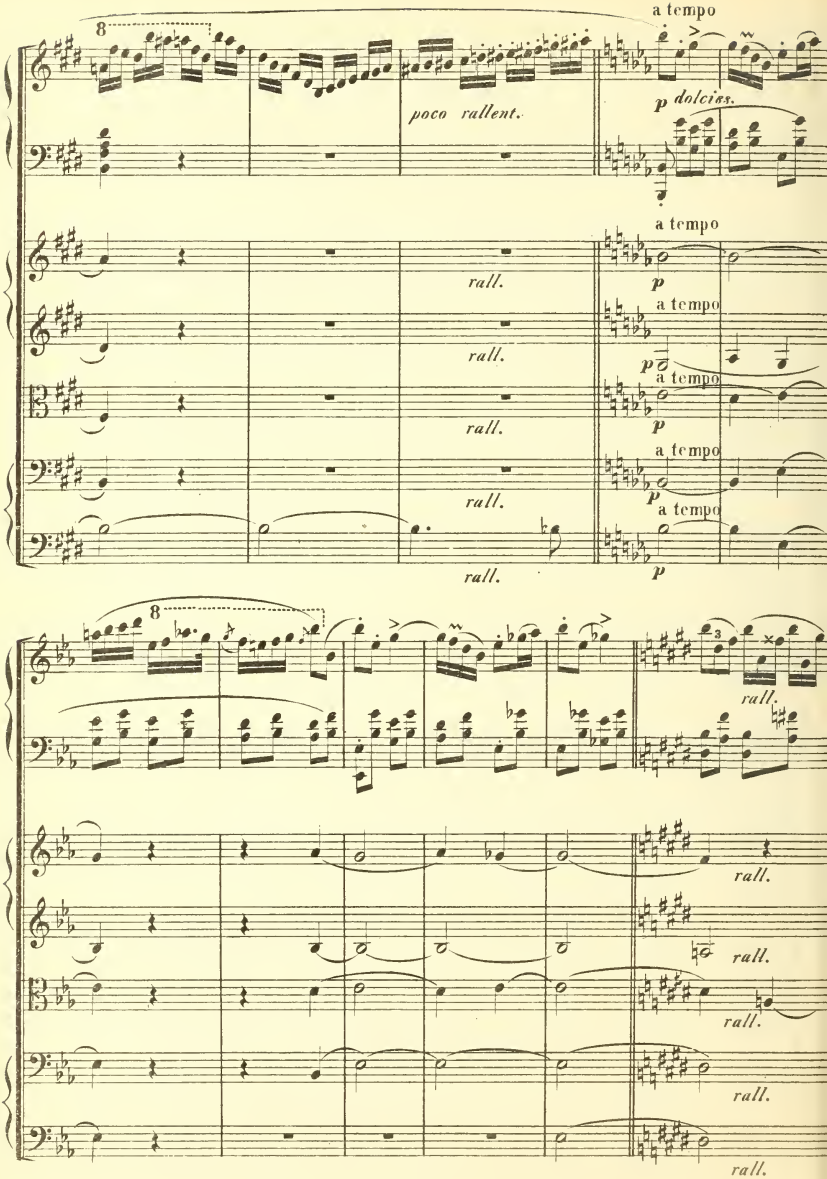

f
Ped.
Ped.
arco
arco
arco
pizz.

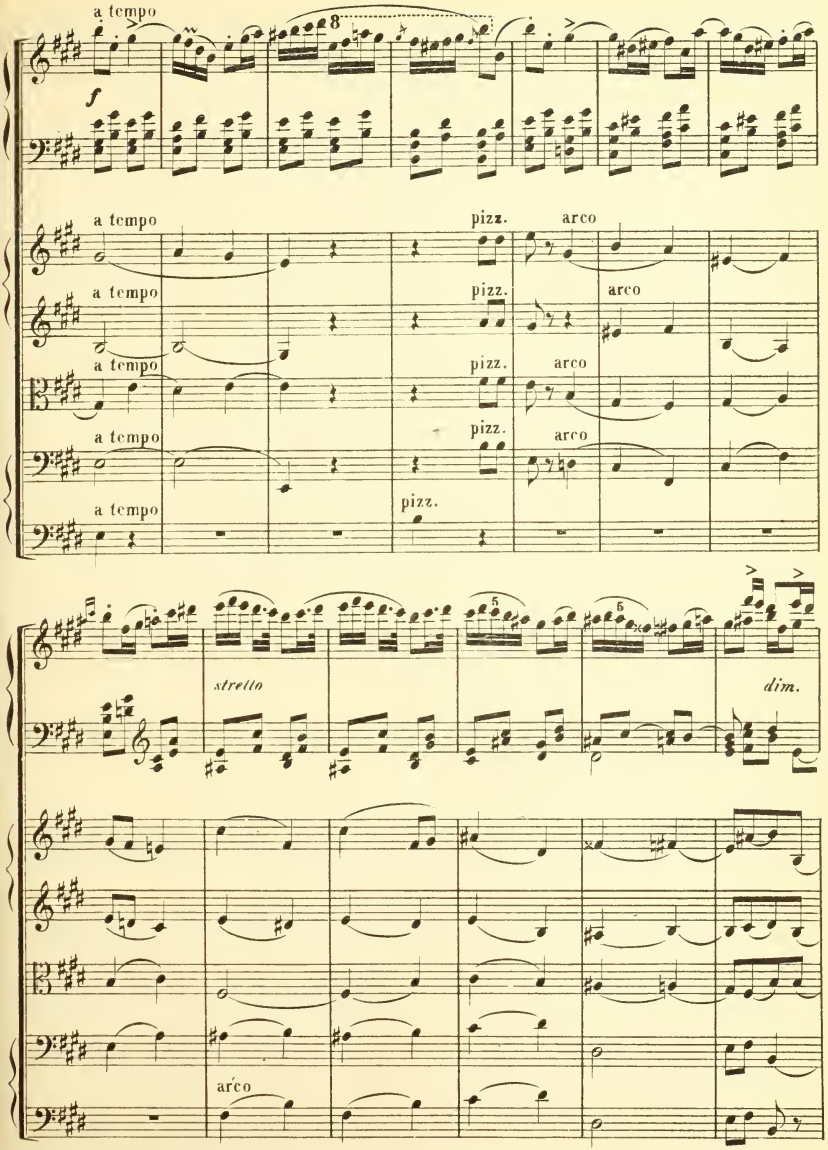

legatiss.
ben marc.
cresc.

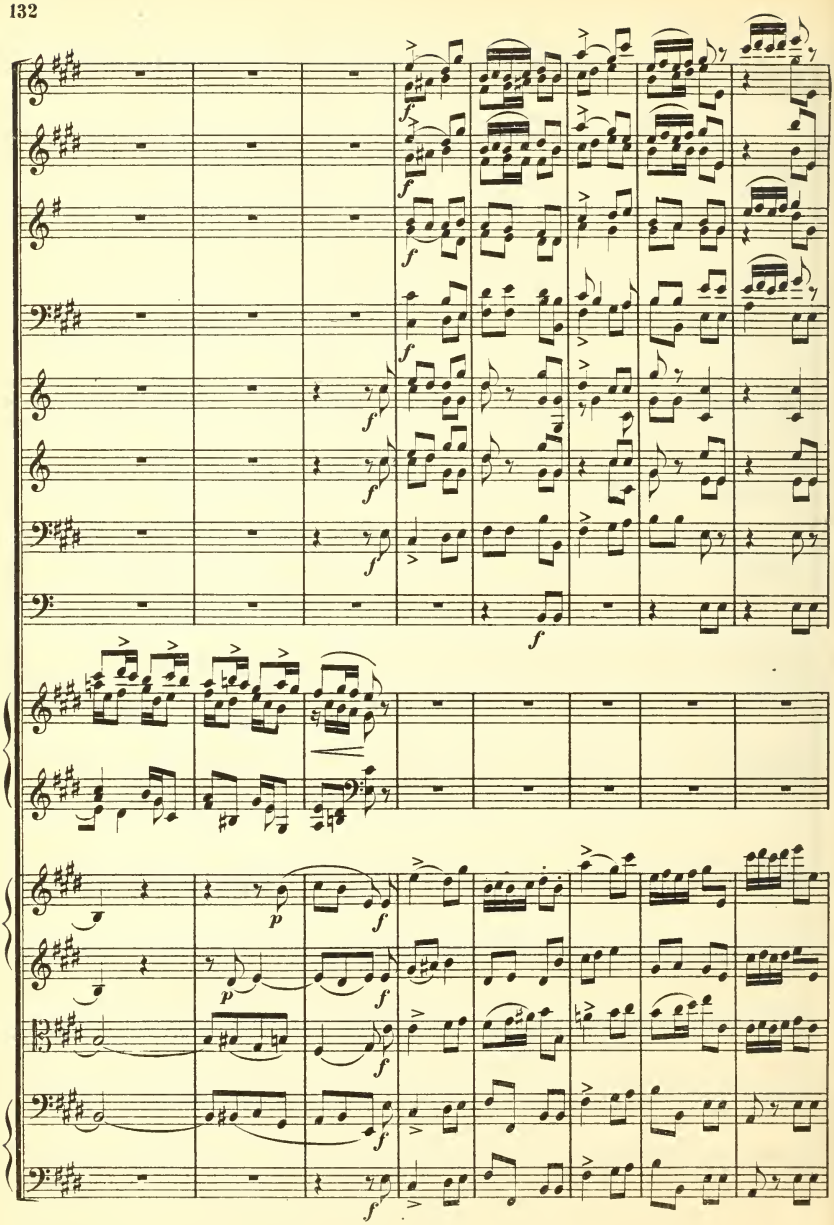

Cl.
Fag.
p
p
8
sempre più f
fz p brillante
Ped. fz
Ped. fz
Ped. fz
Ped.
8
f
pizz.
pizz.
pizz.
pizz.
pizz.

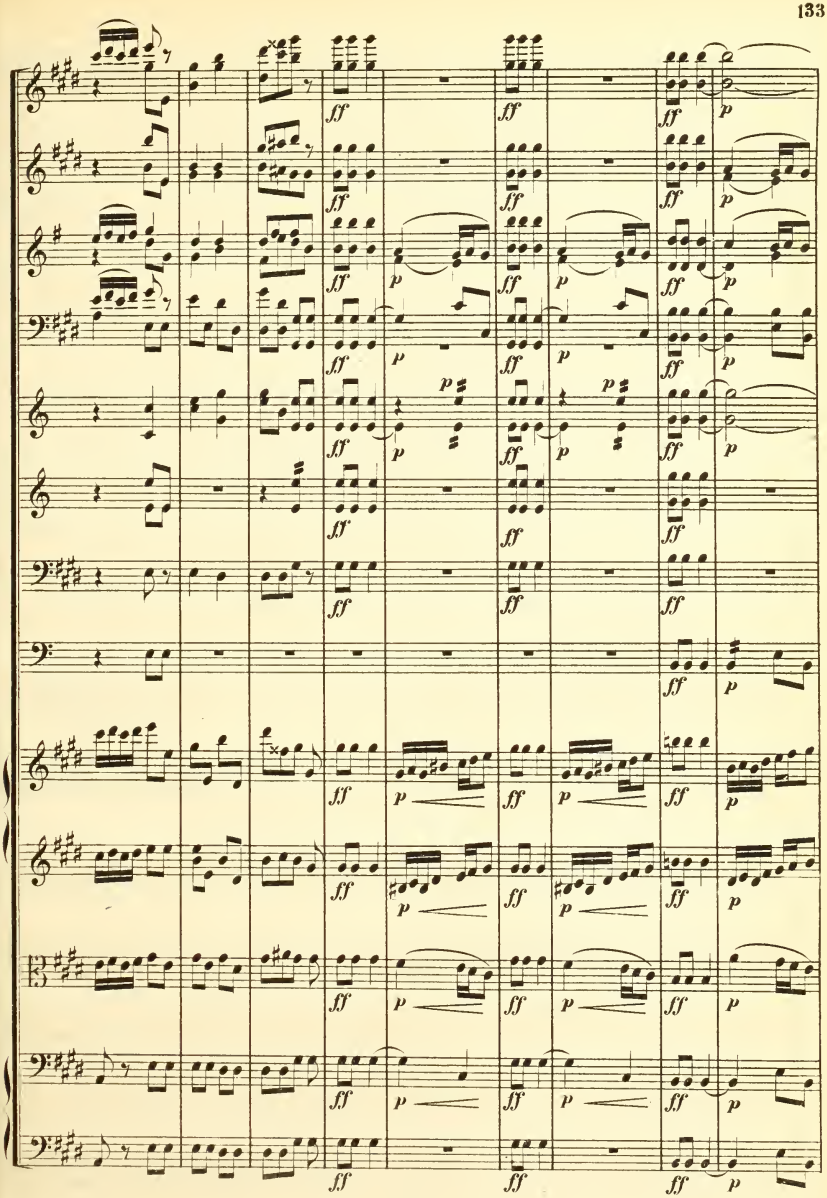

8
leggier.
8
Ped.
arco
arco
arco
arco
arco
Cl.
Fag.
Cor.
p
p
p
8
Ped.

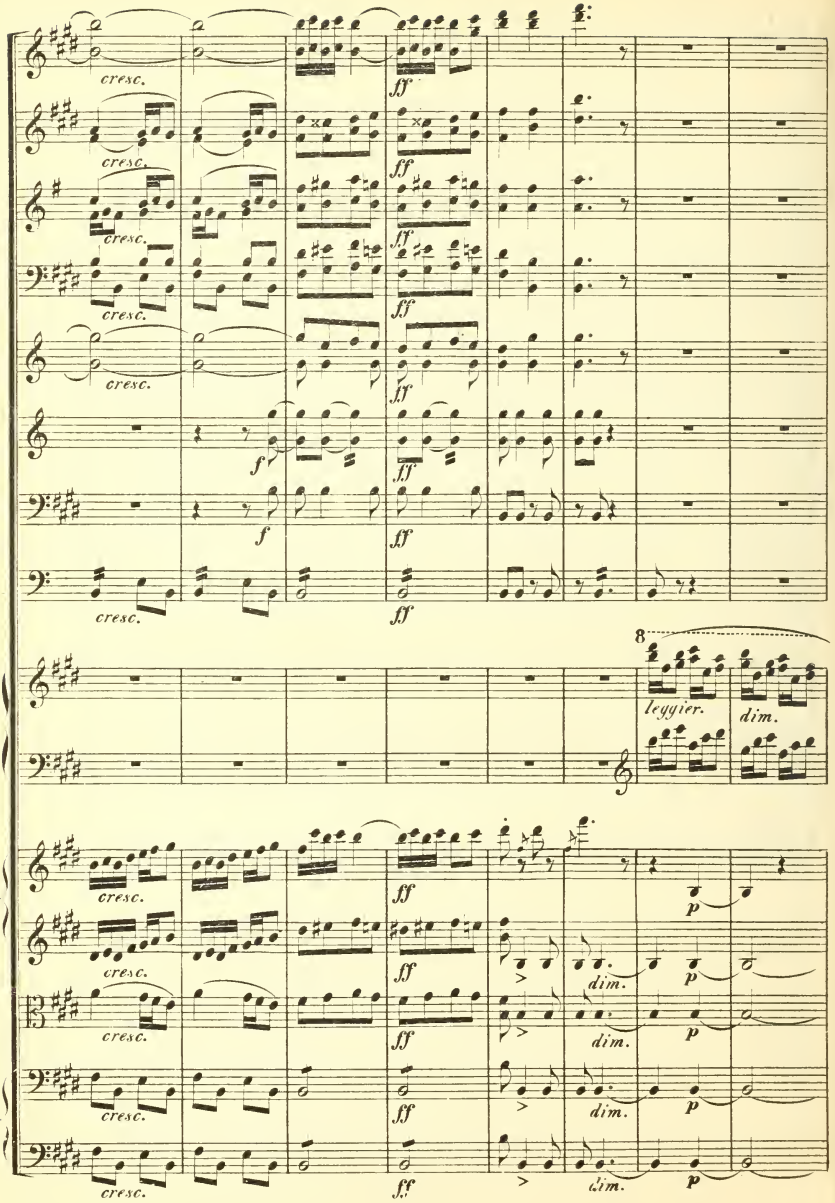

8
dolciss.

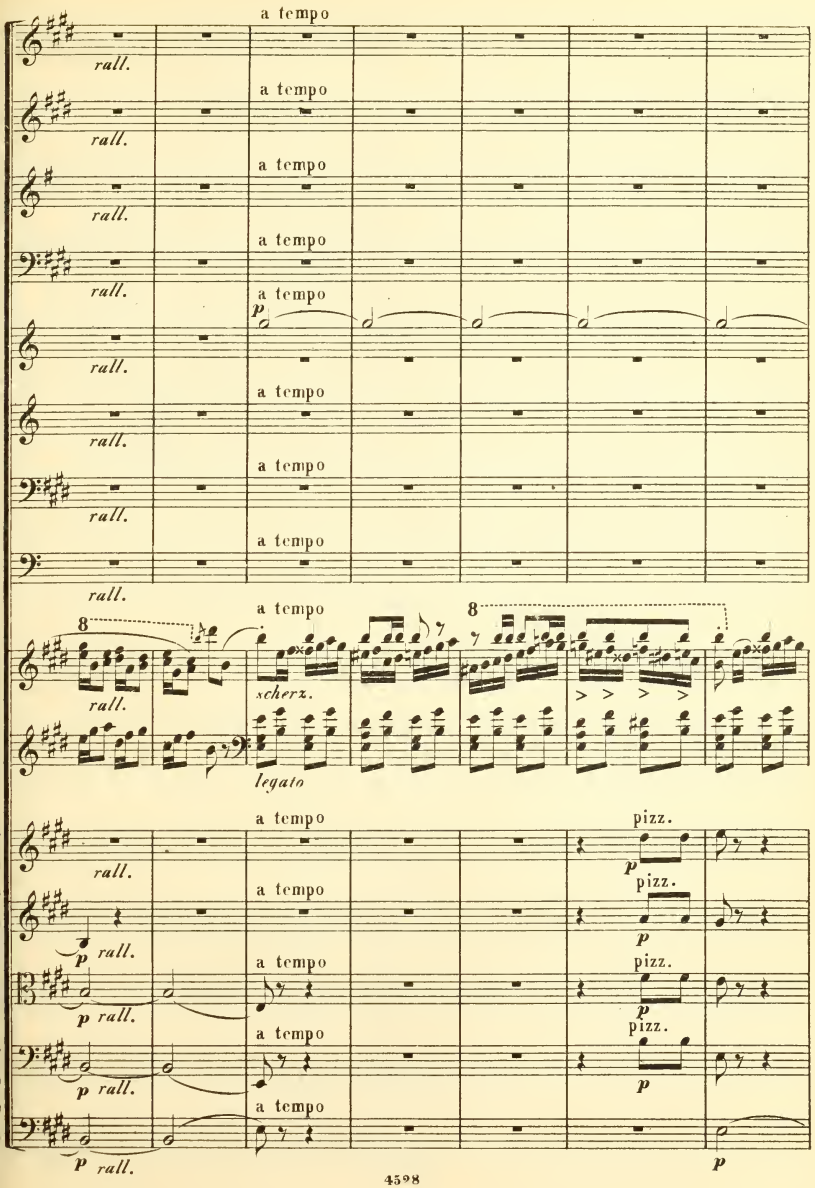

a tempo
poco rallent.
p dolcias.
a tempo
rall.
p
a tempo
rall.
p
a tempo
rall.
p
a tempo
rall.
p
a tempo
rall.
p
rall.
rall.
rall.
rall.
rall.

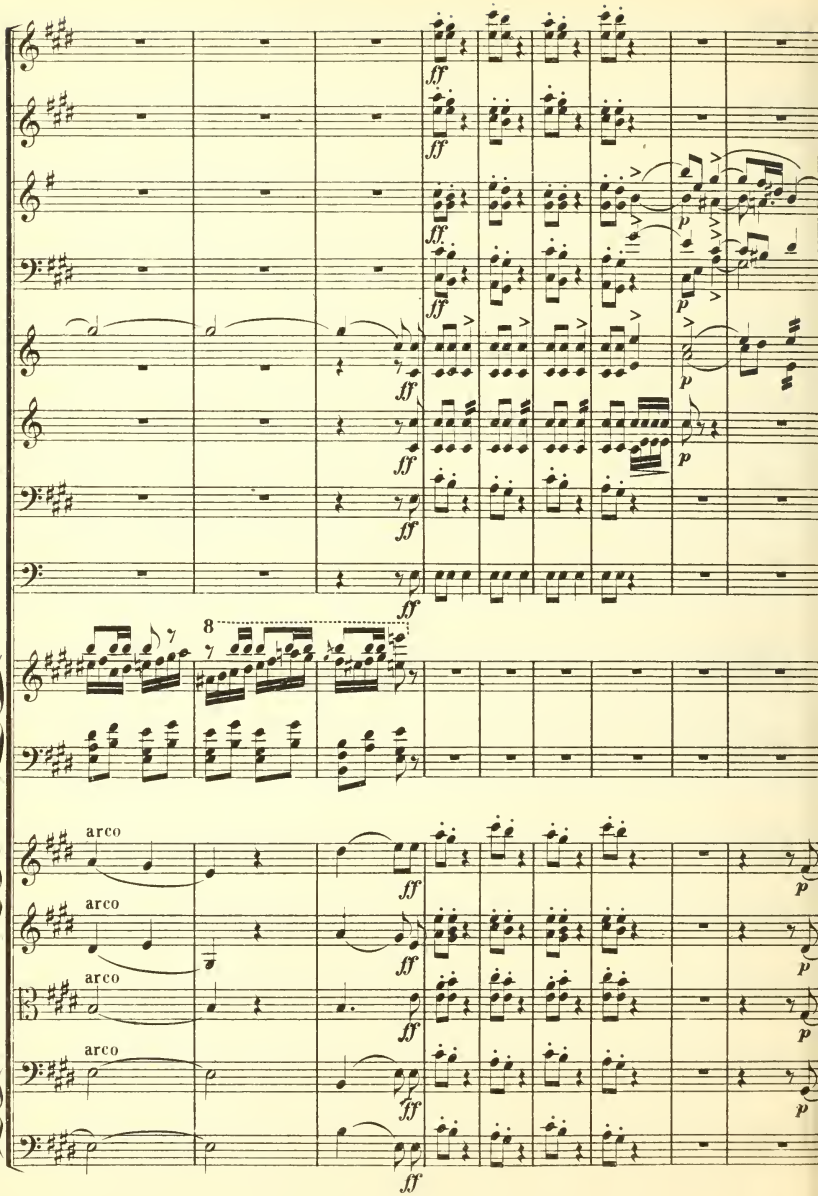

a tempo
f
8
a tempo
pizz.
arco
a tempo
pizz.
arco
a tempo
pizz.
arco
a tempo
pizz.
arco
a tempo
pizz.
stretto
5
5
dim.
arco

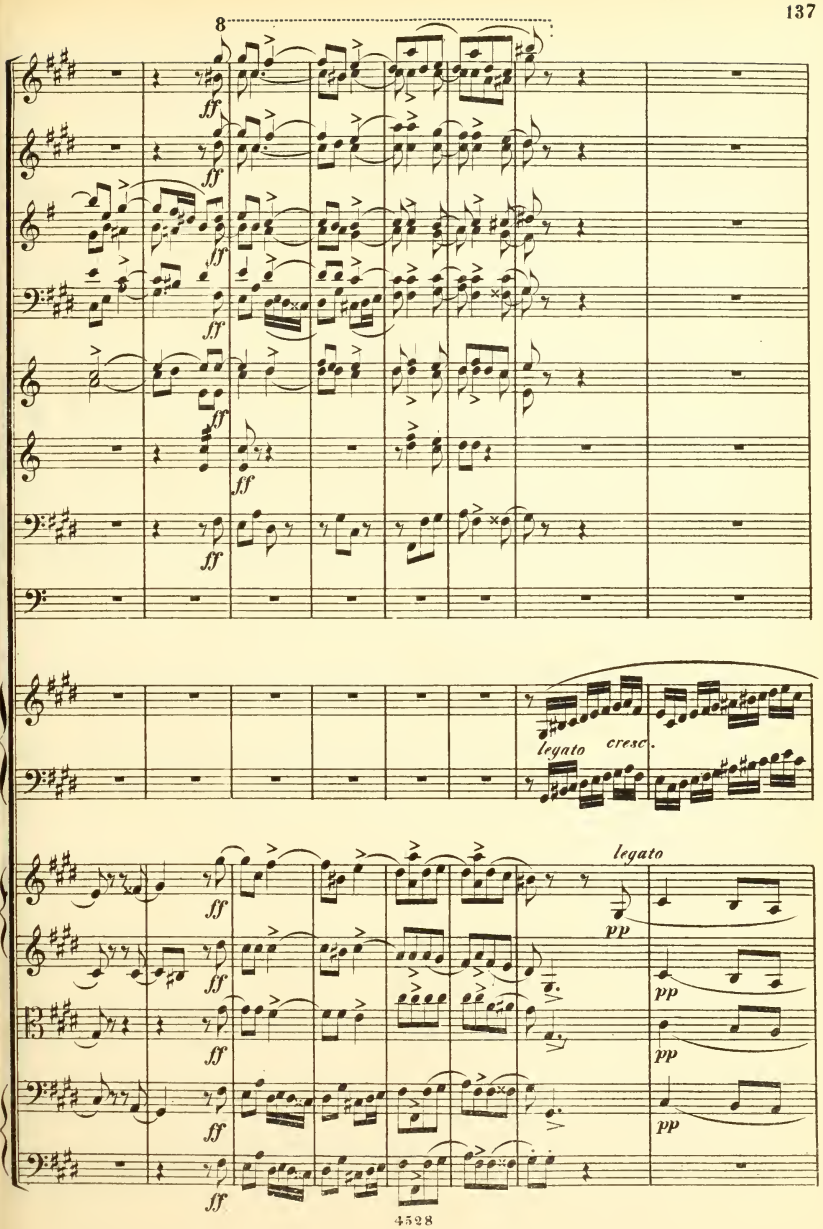


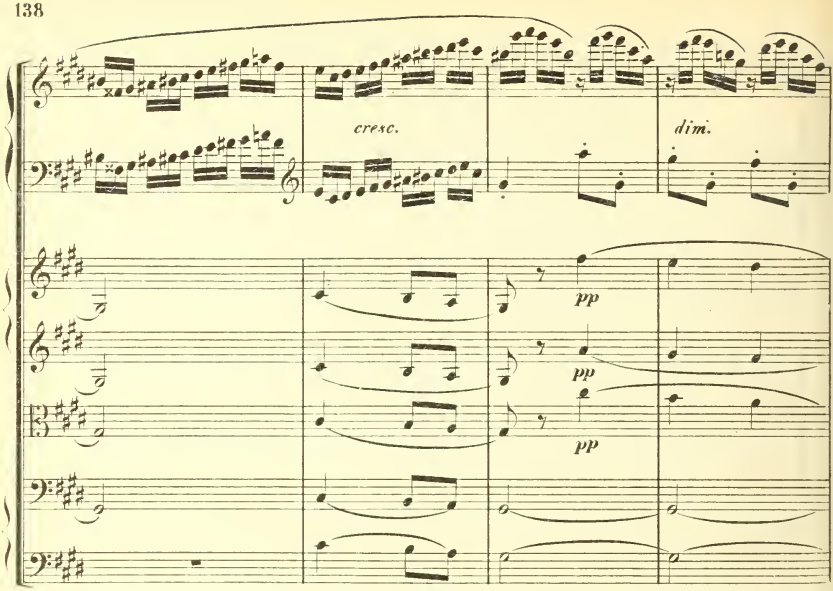

ff
p

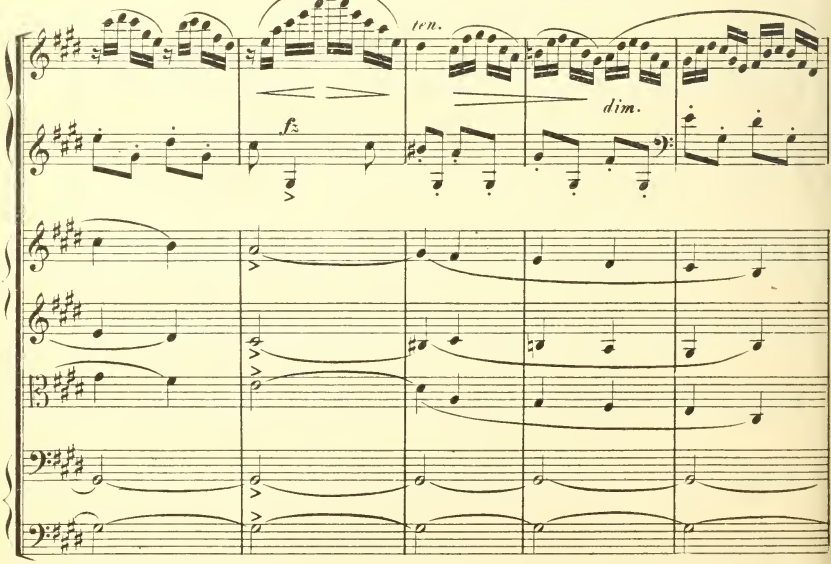

cresc.
ff
f
8
leggier.
dim.
p

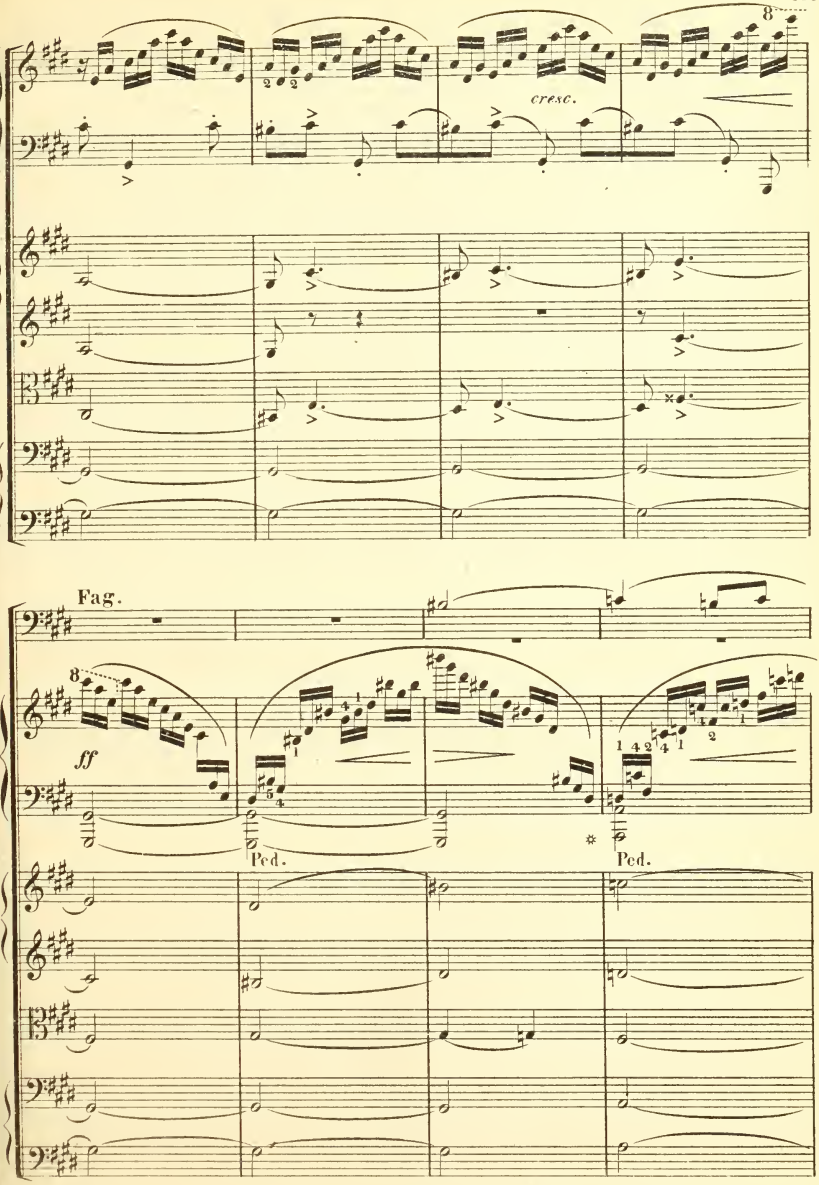

a tempo
rall.
p
8
scherz.
legato
pizz.

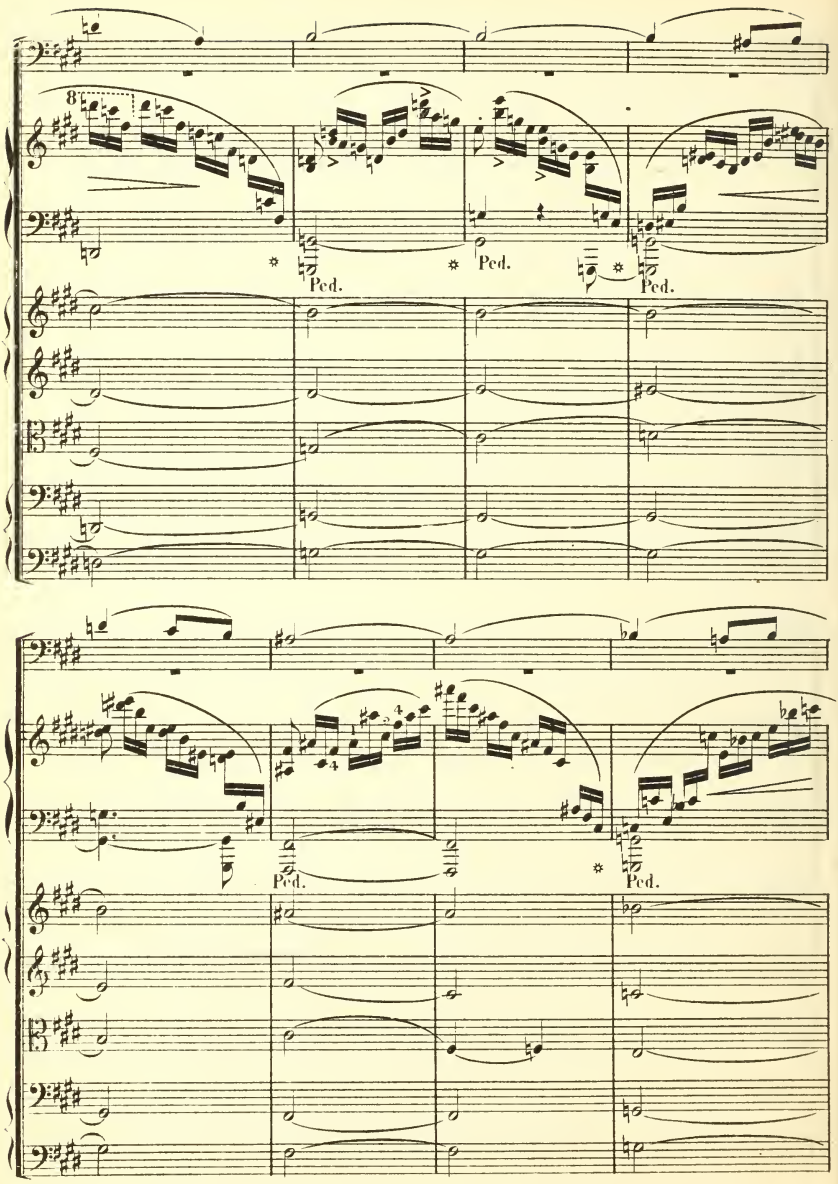

ff
p
8
arco
arco
arco
arco

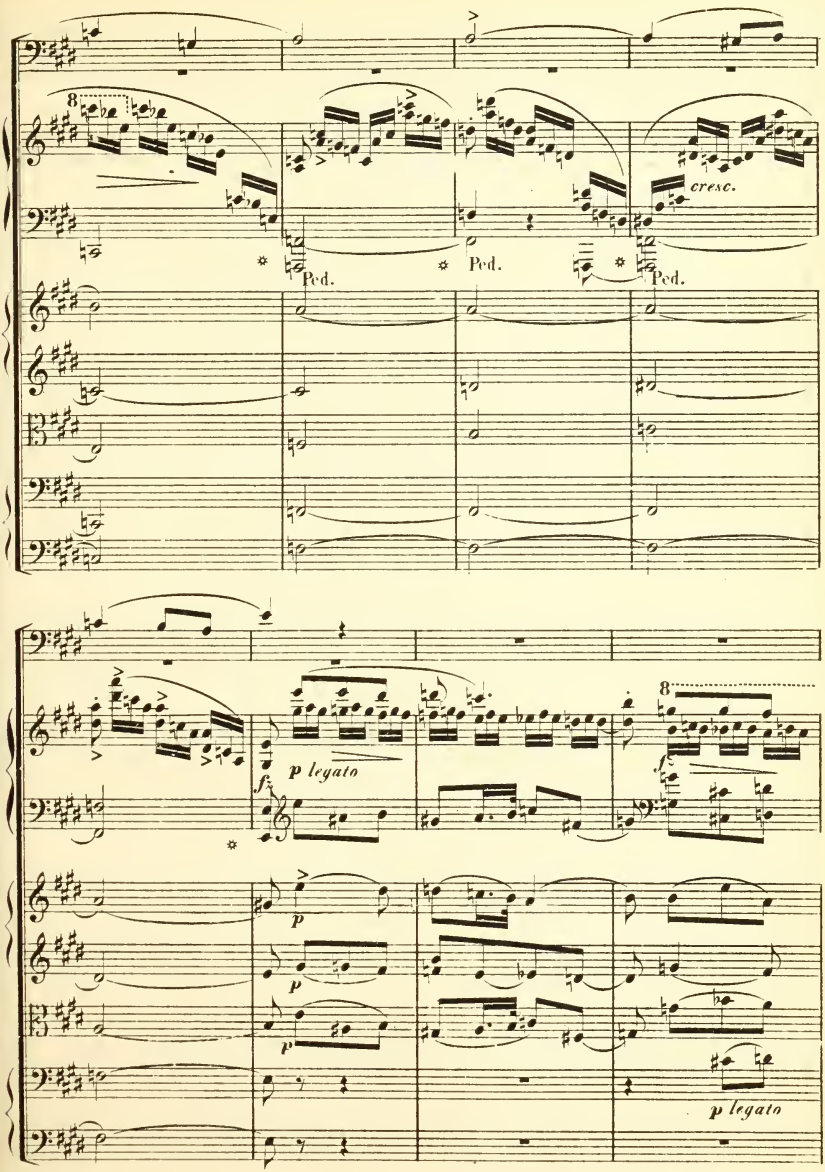

8
ff
legato
cresc.
legato
pp

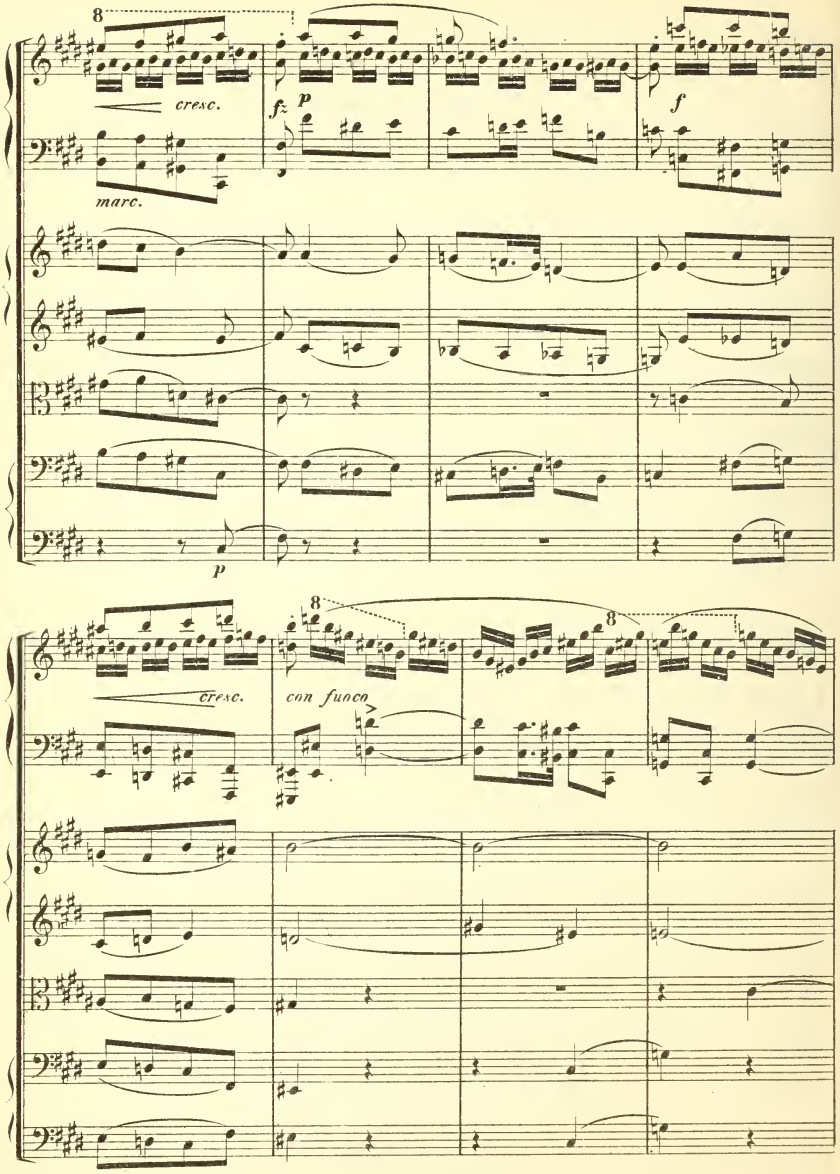

cresc.
dim.
pp
pp
pp

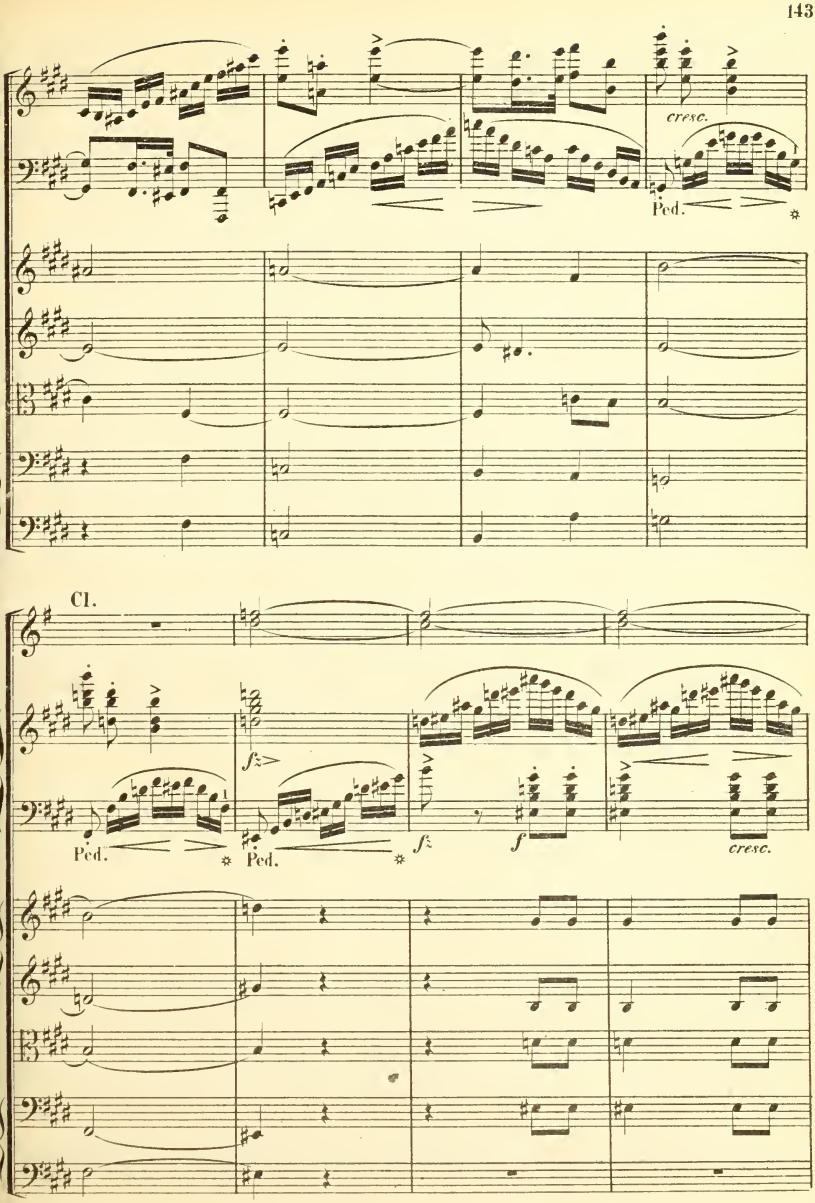

ten.
fz
dim.

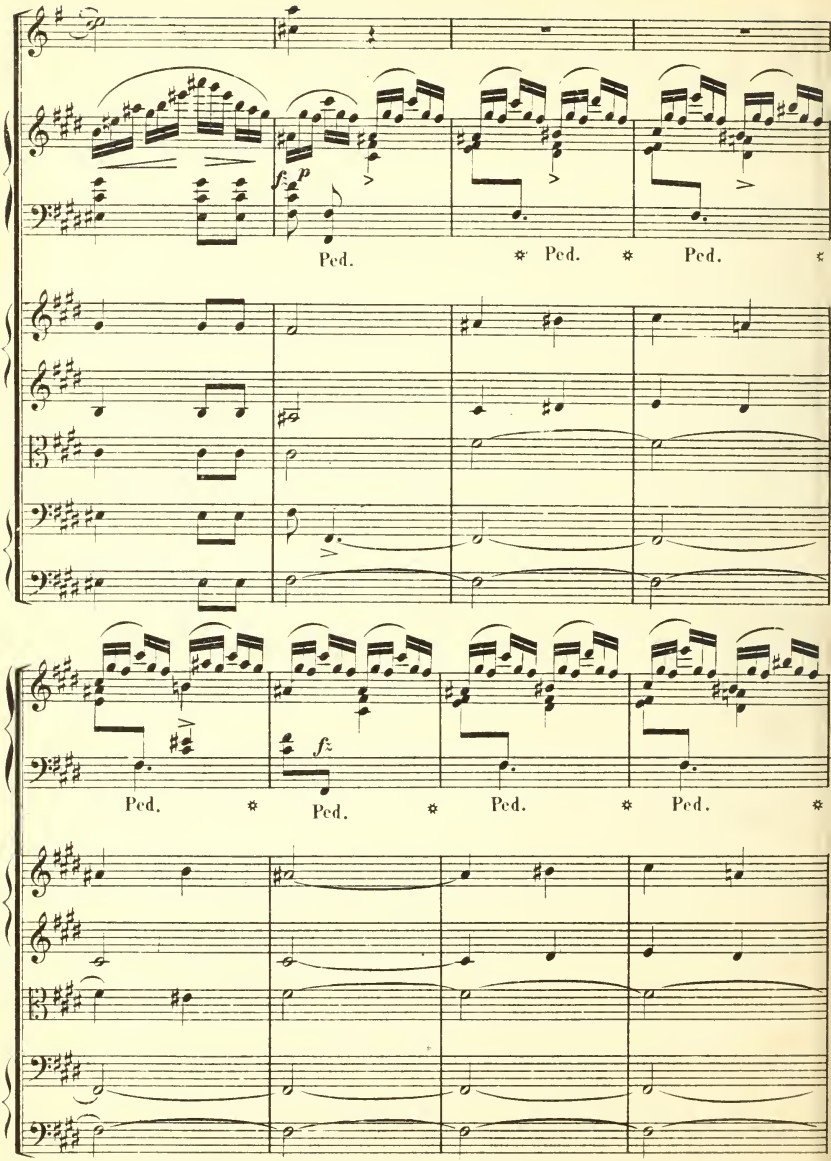

8
cresc.
Fag.
8
ff
Ped.
Ped.

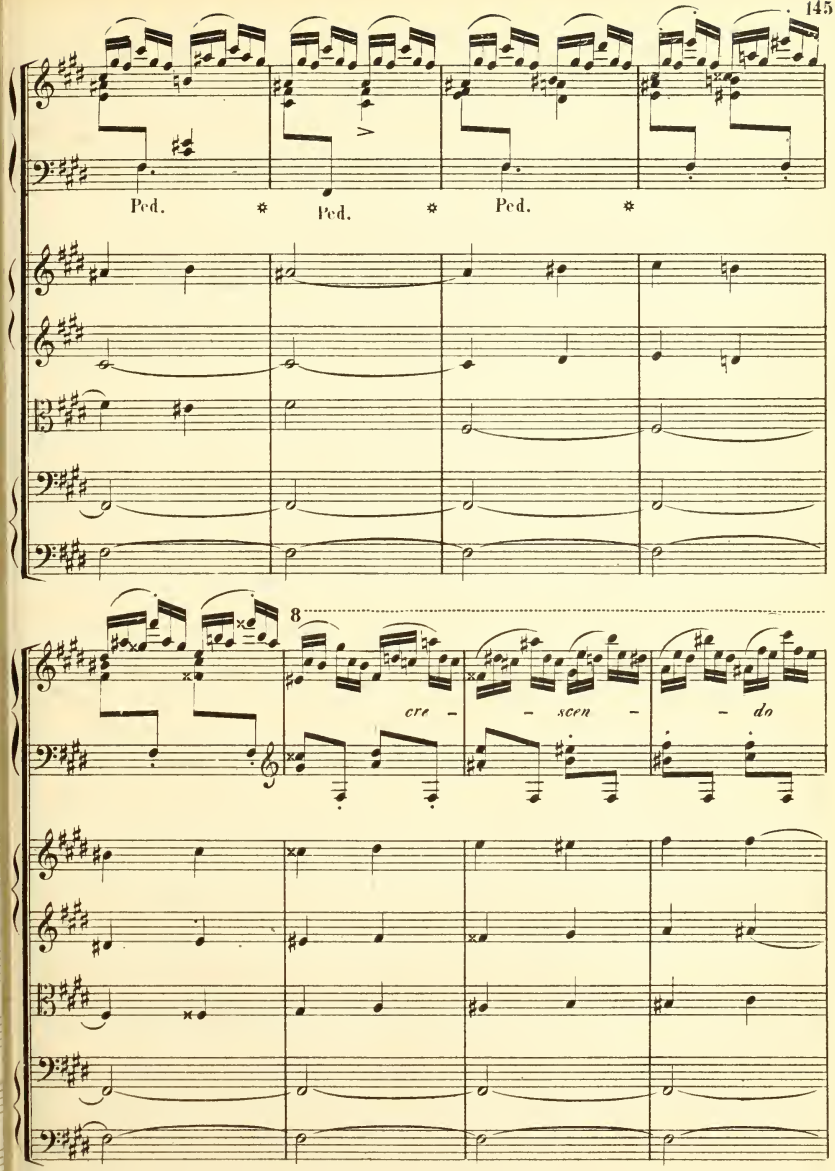

8
Ped.
Ped.
Ped.
Ped.
Ped.

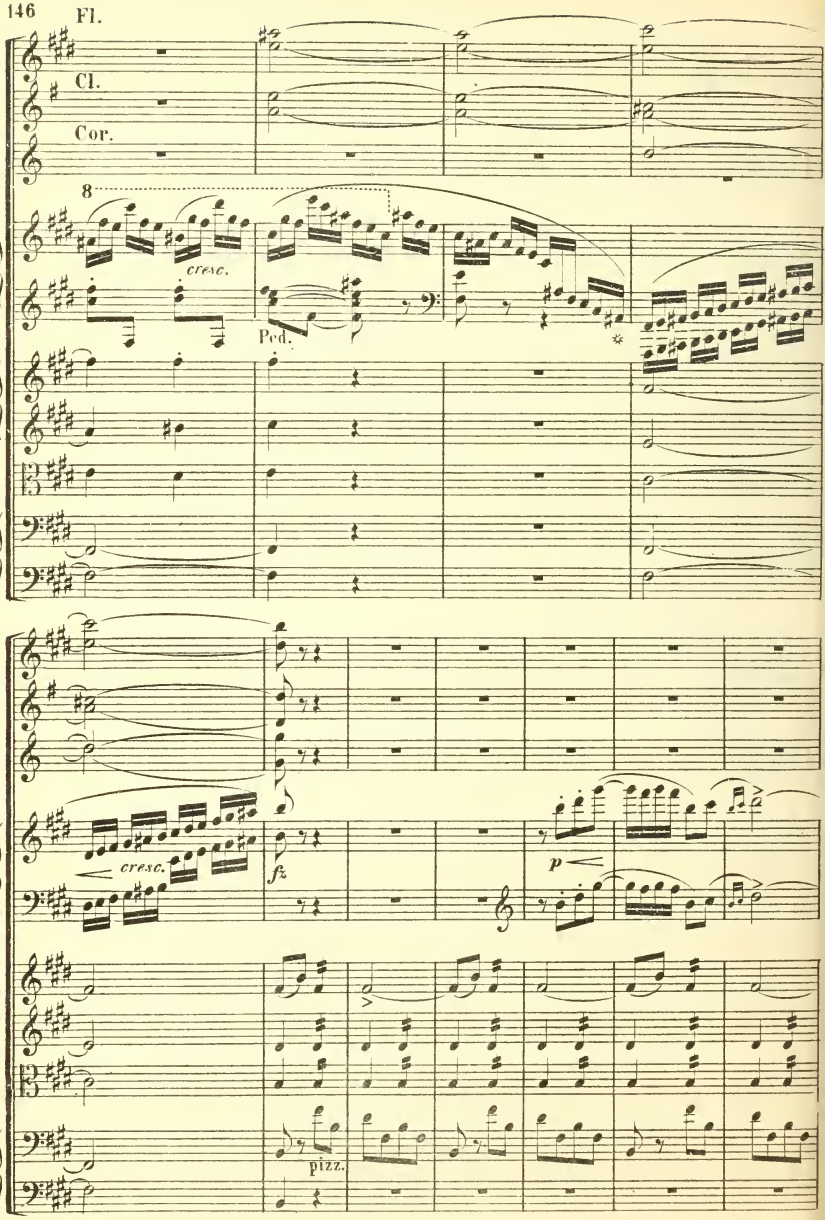

8
cresc.
Ped.
Ped.
Ped.
8
fz
p legato
p
p
p
p legato


8
cresc.
fz
p
f
marc.
p
8
8
cresc.
con funco


cresc.
Ped.
Cl.
fz
Ped.
Ped.
fz
f
cresc.


fz p
Ped.
Ped.
Ped.
fz
Ped.
Ped.
Ped.
Ped.


Ped.
Ped.
Ped.
8
cre - - scen - - do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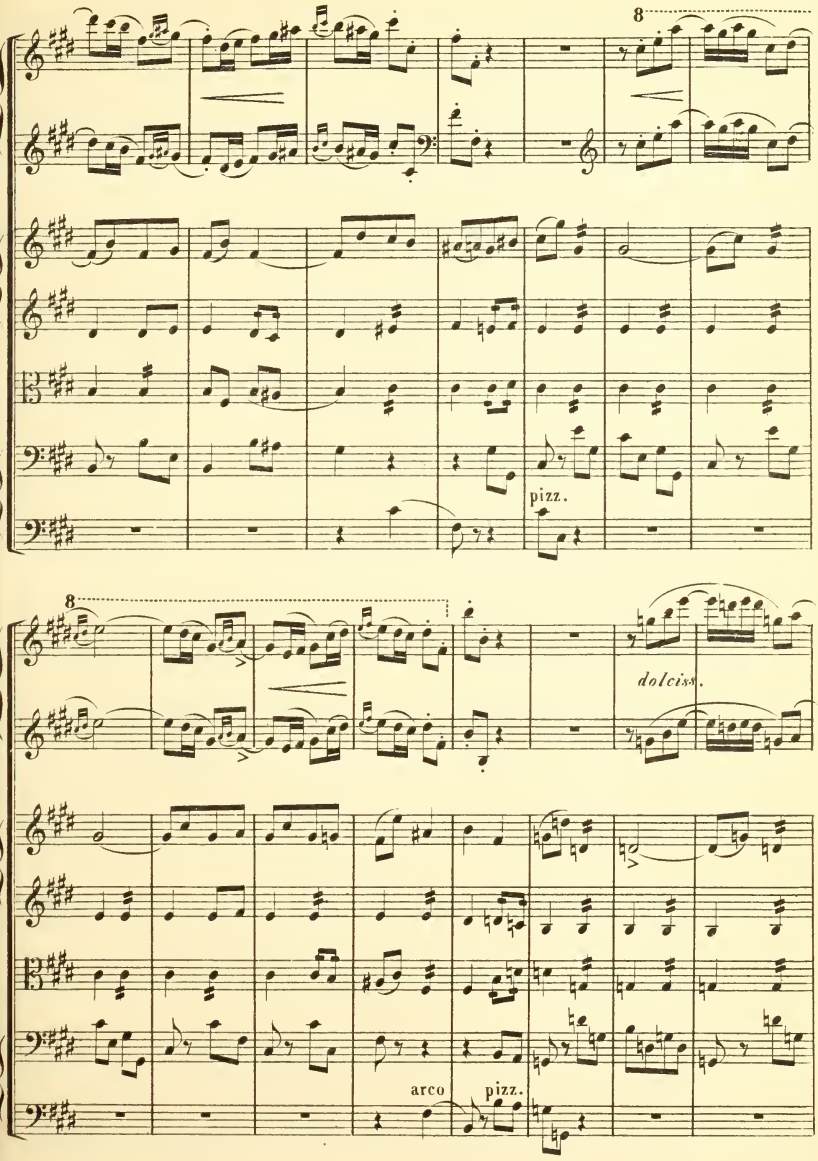
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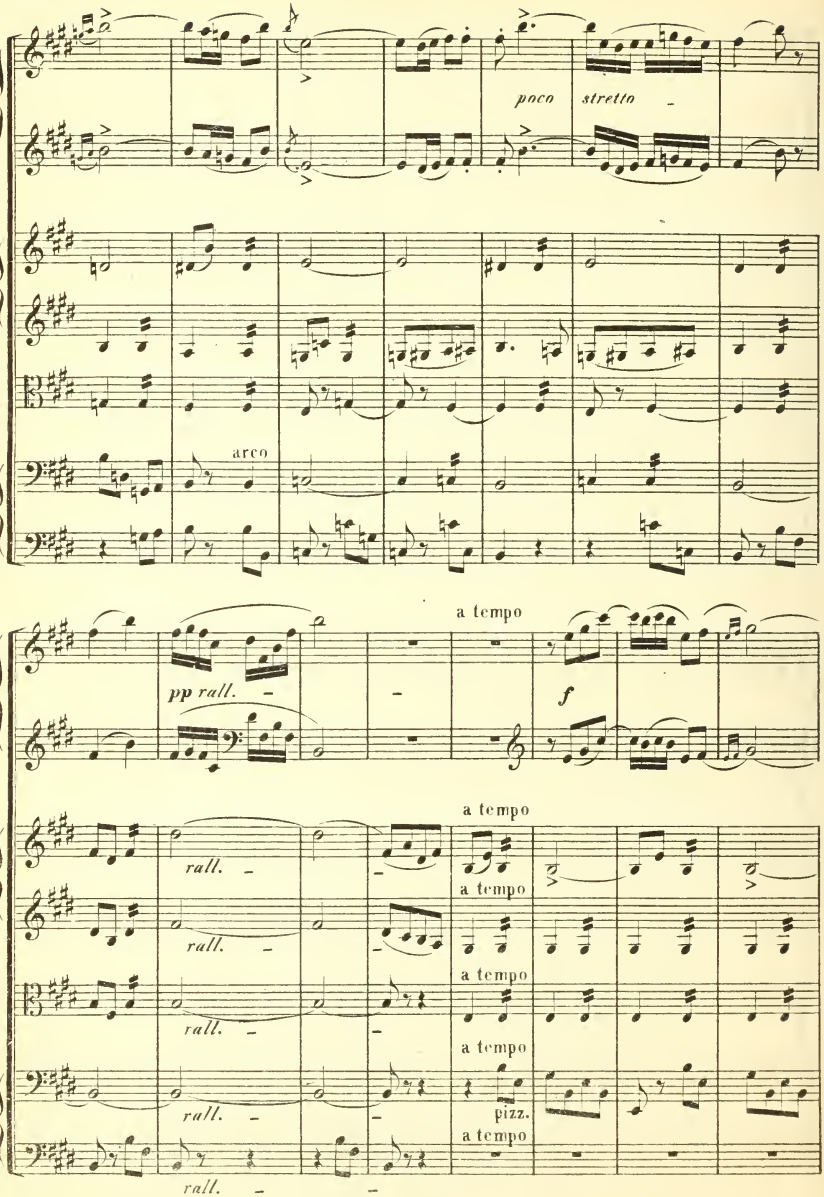
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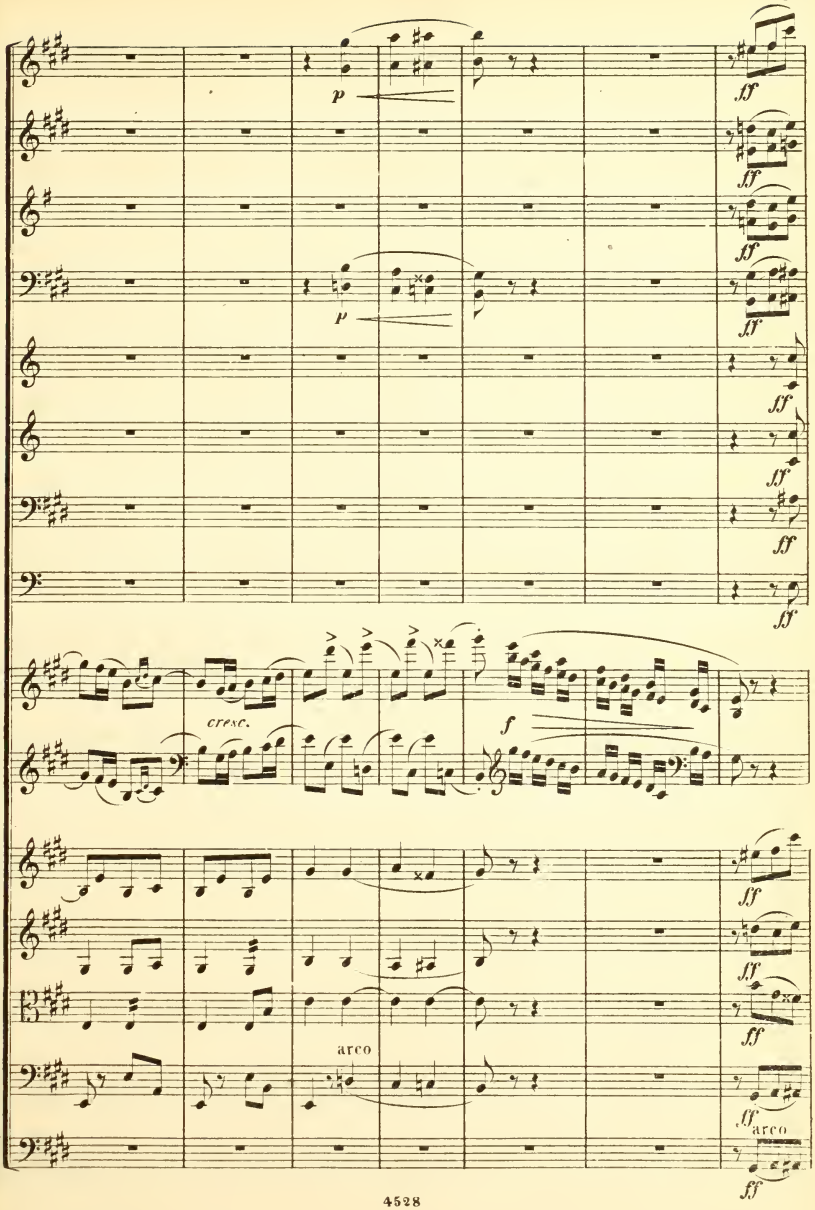
p
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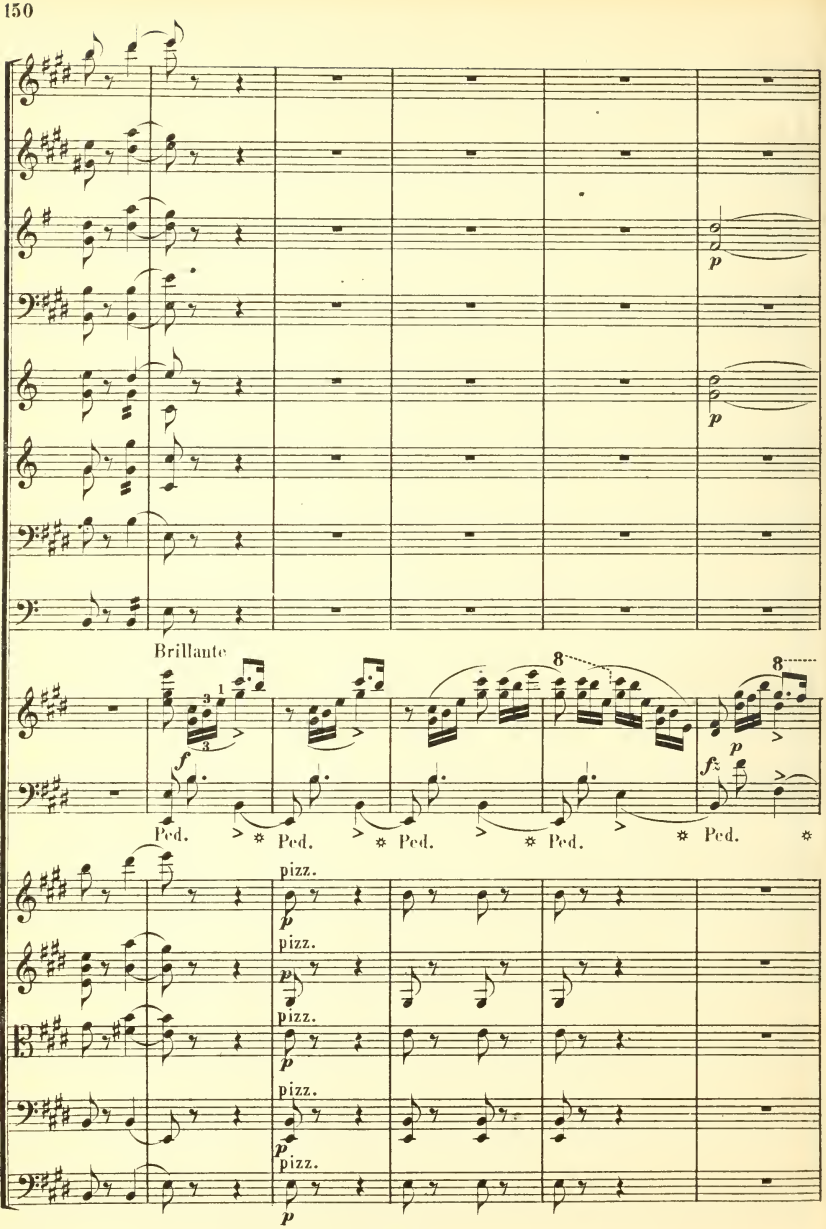
p
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p
fz
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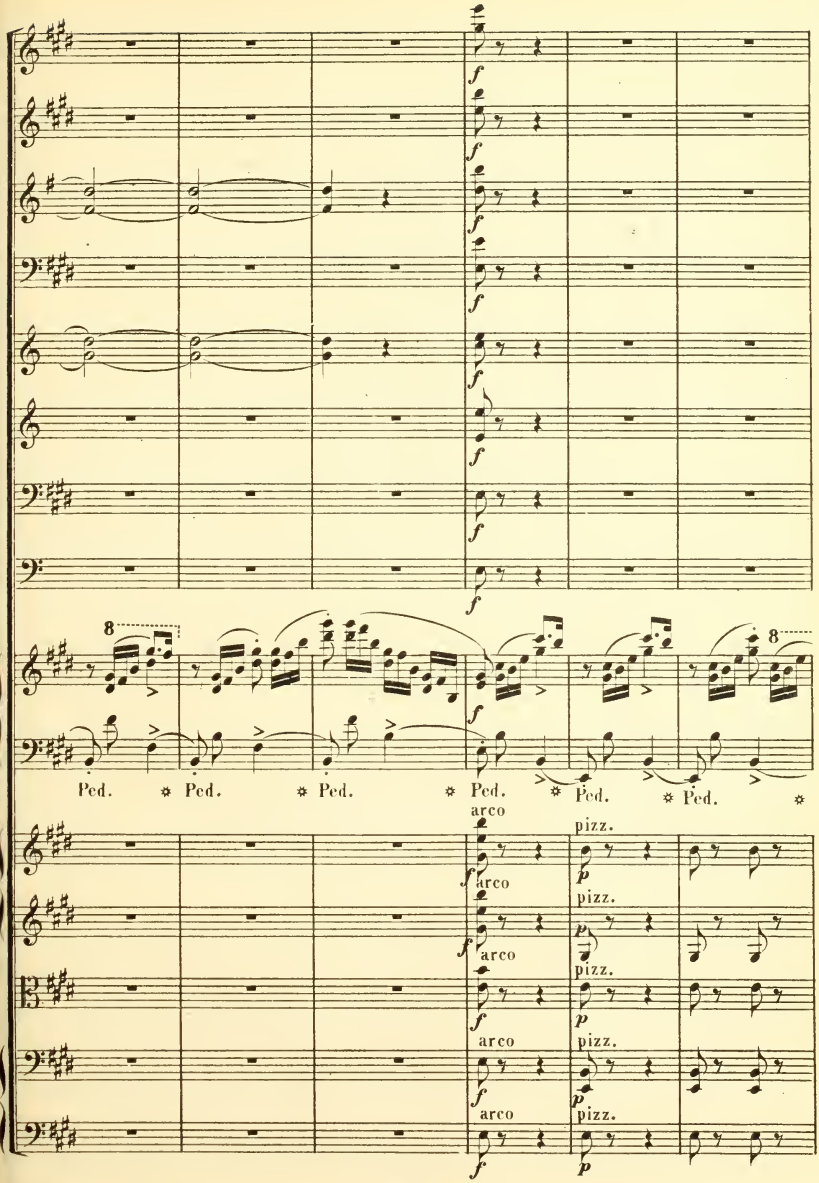
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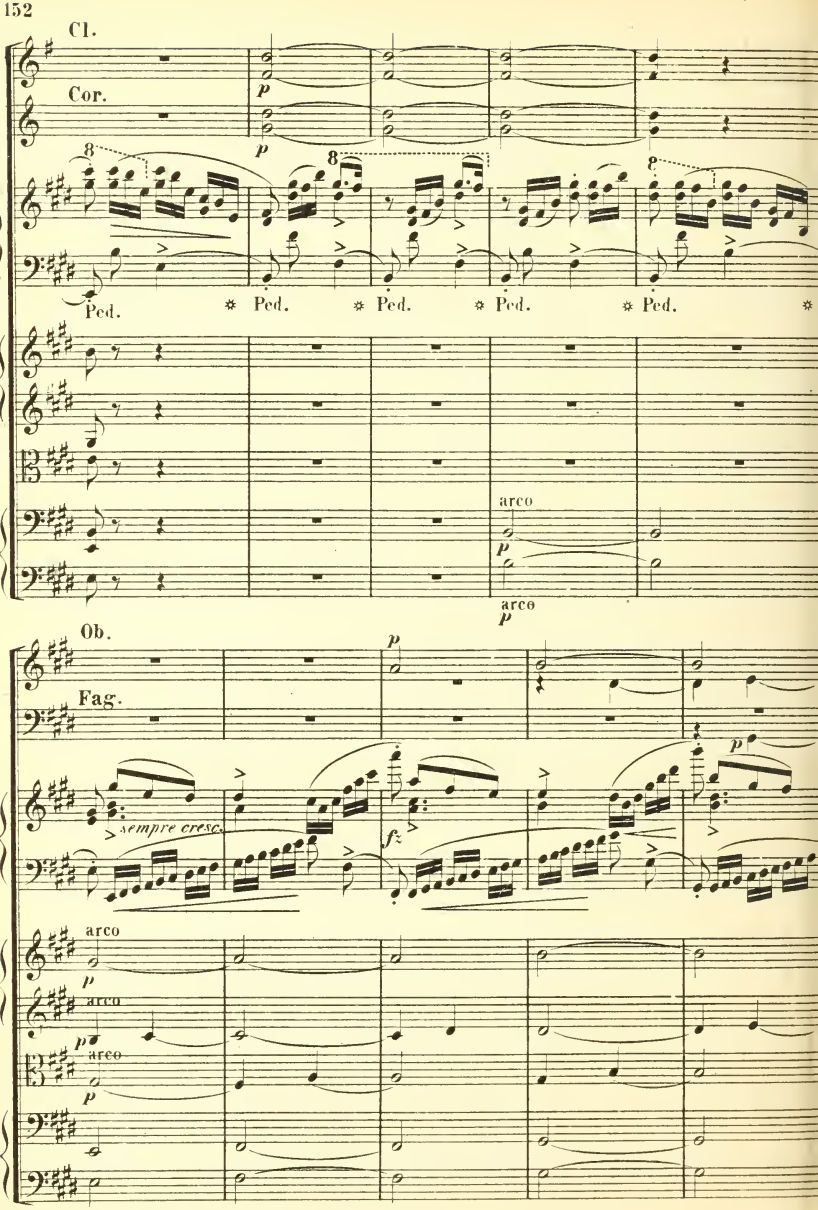
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sempre cresc.
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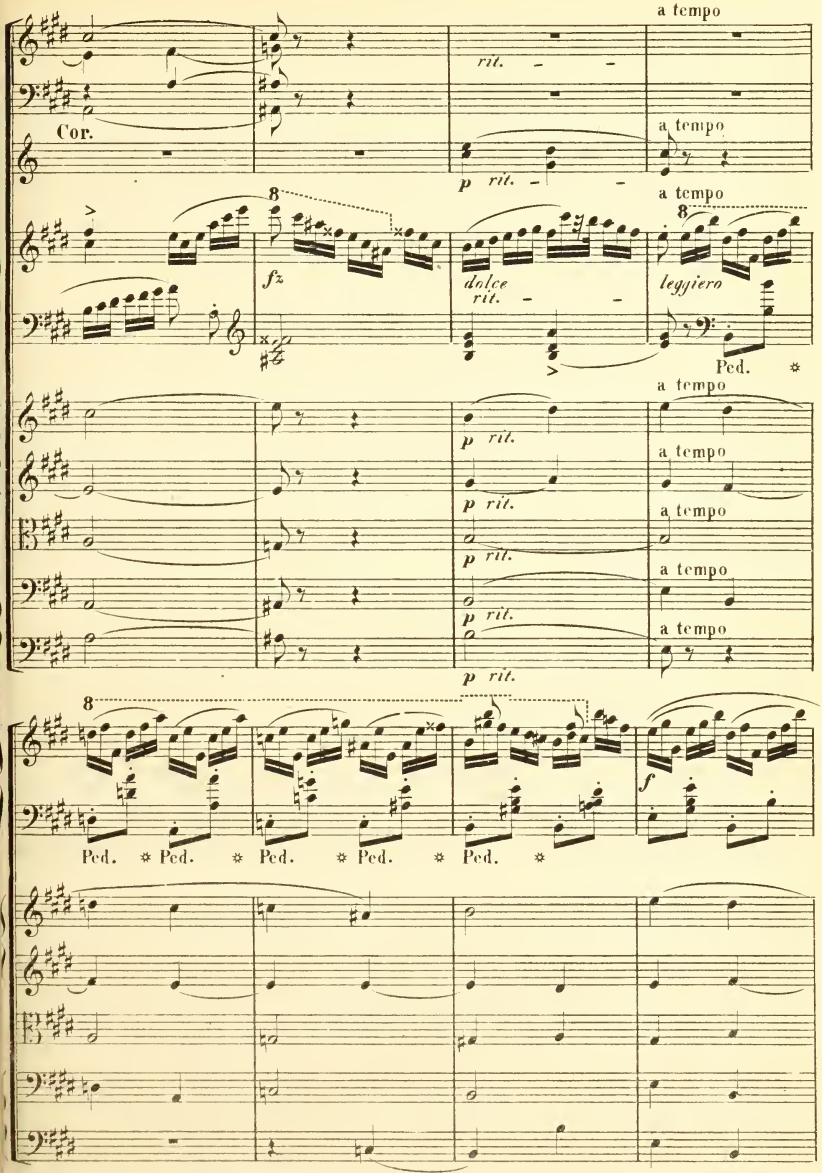
a tempo
Cor.
rit.
a tempo
p rit.
a tempo
8
fz
dolce
rit.
leggiero
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a tempo
p rit.
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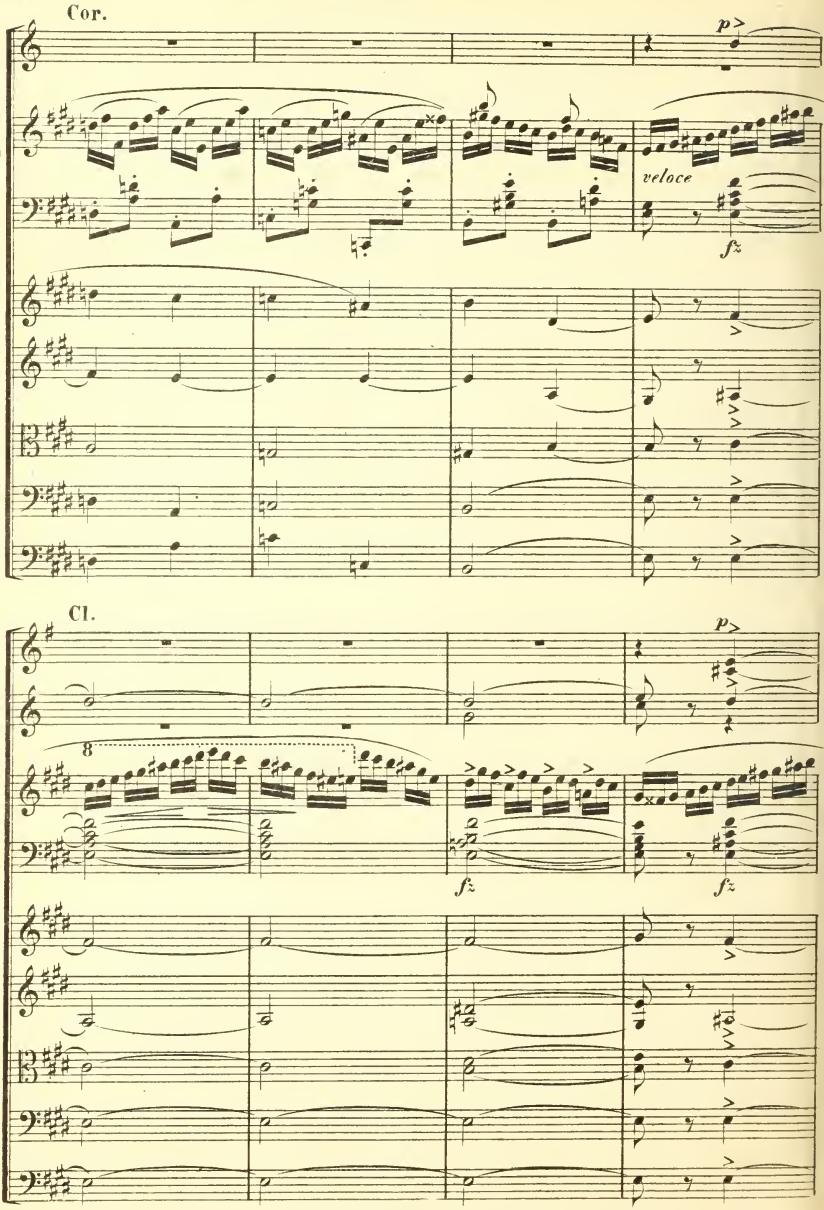
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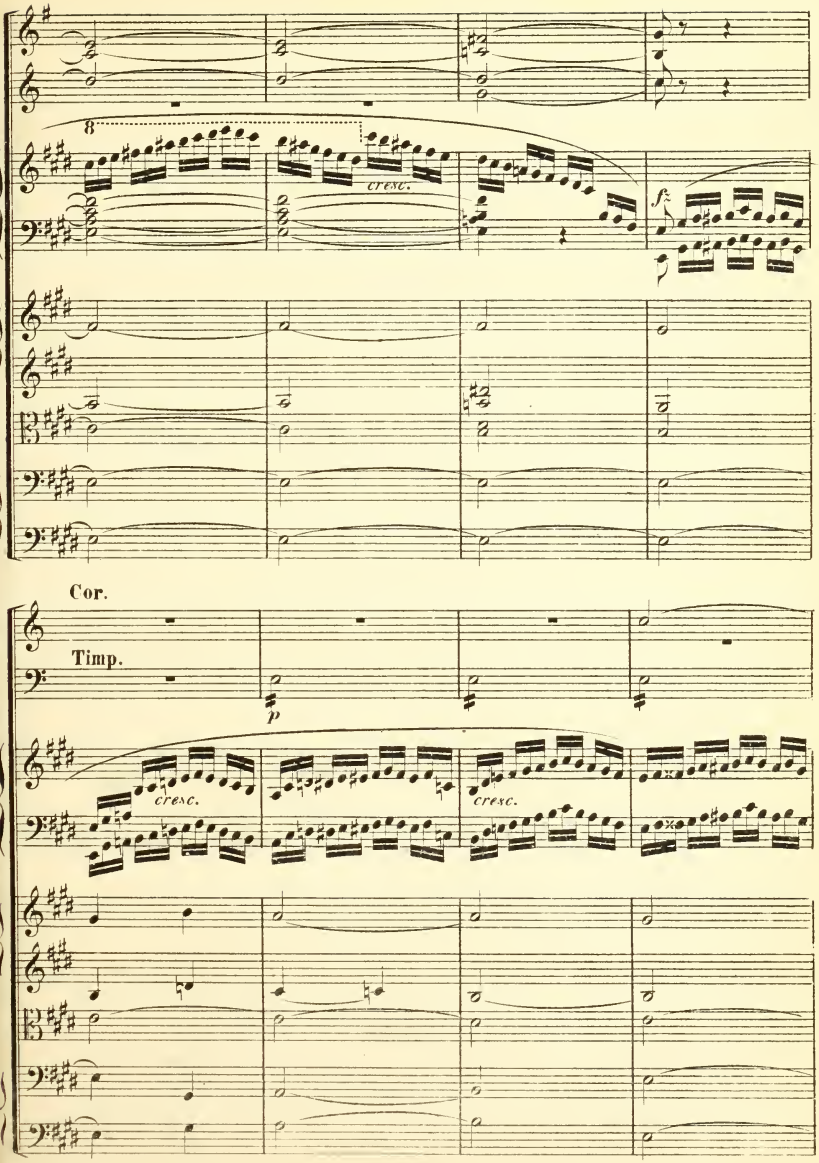
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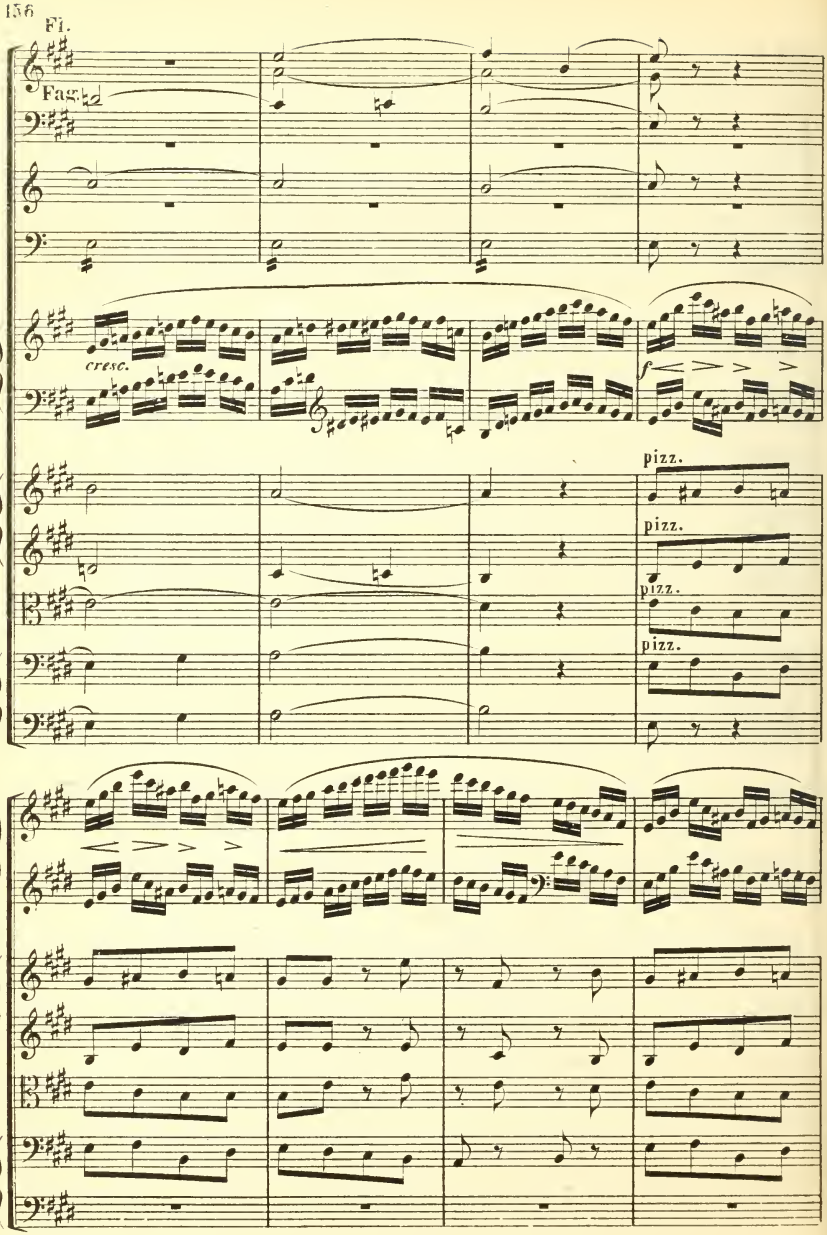
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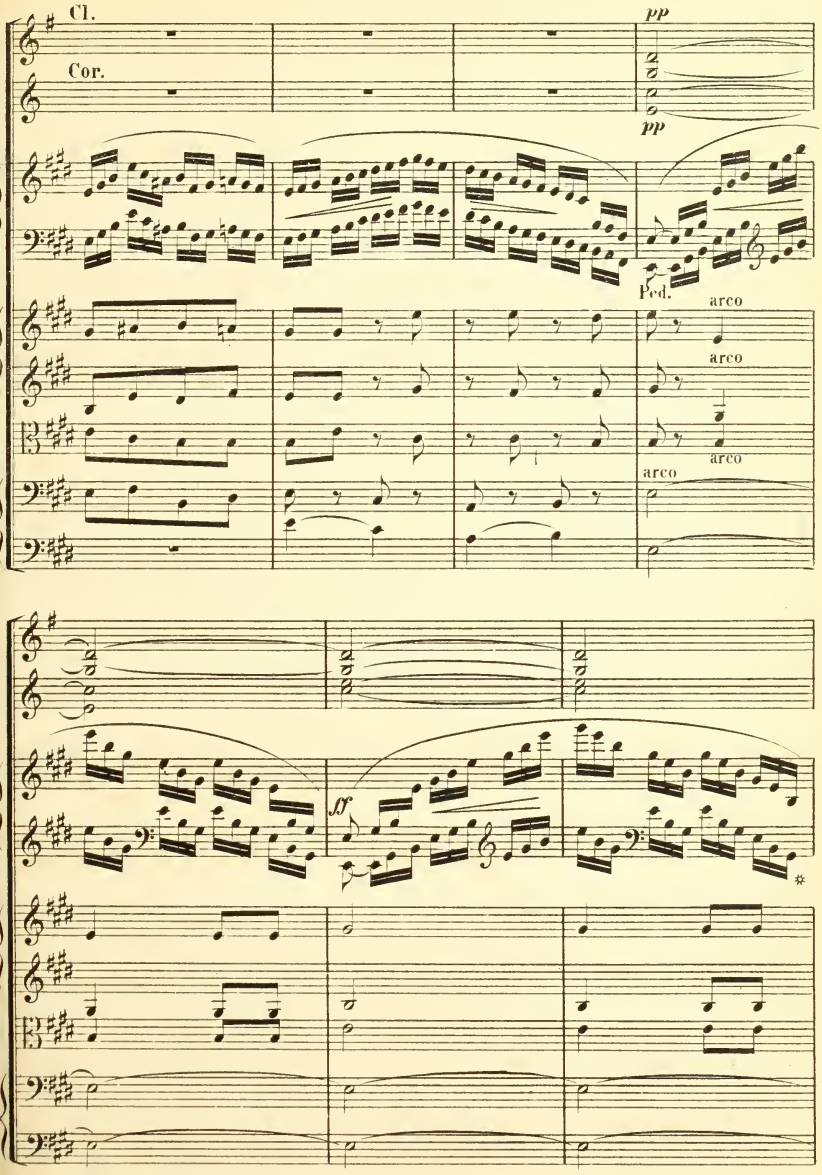
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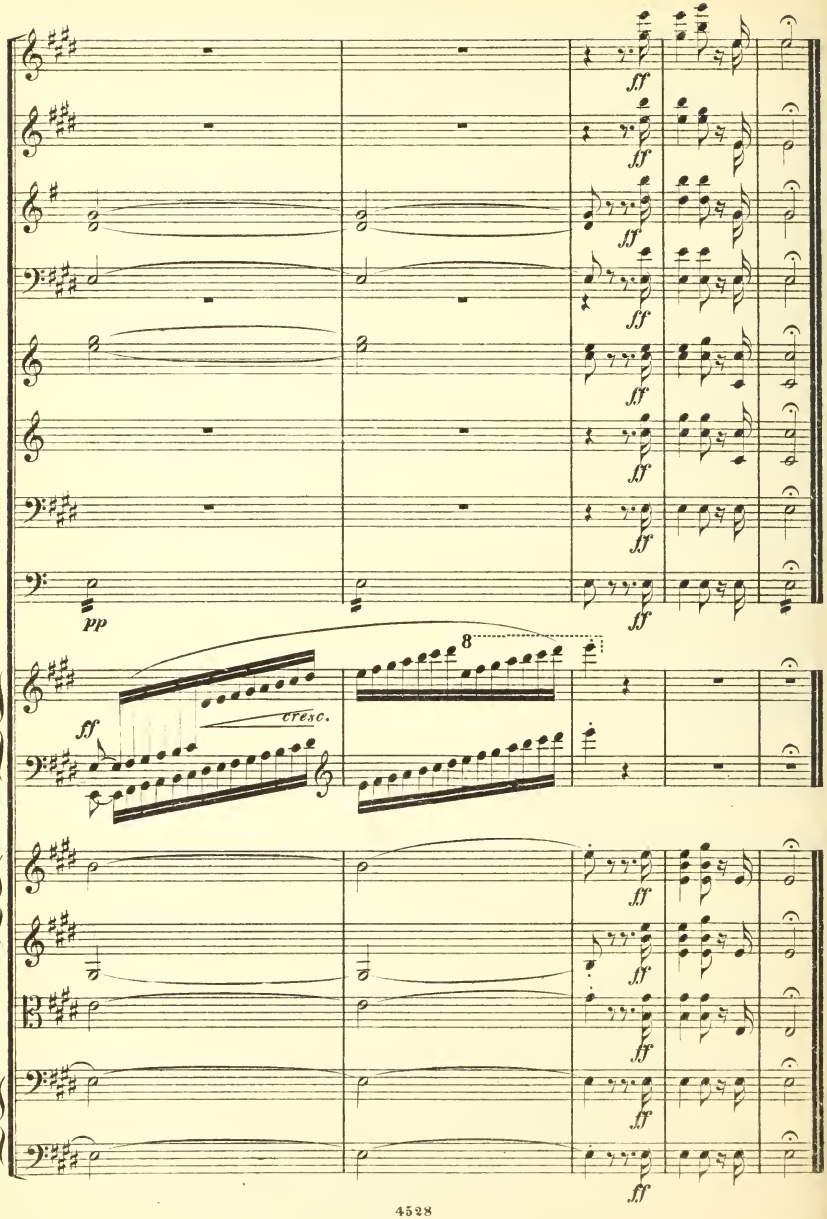
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CRYSTAL PALACE CONCERTS.

programmes of the Crystal Palace Concerts have contained many ting things since our last account. A remarkably good performance of ven's symphony in A (No. 7) was the distinguishing feature of the h. This great work, thanks to Mr. Manns and the remarks, historical nalytical, of "G.," has become so familiar at the Crystal Palace that en of its most recondite beauties pass undetected. Never was it listened more attention, or applauded with more warmth, than on the occasion notice. The concert began with Mendelssohn's overture to Victor *Ruy Blas*, and ended with that with which the tragedy of *Hamlet* d the Danish composer, Niels Gade. About the first it is unnecessary r one word. Of the last Mr. Manns gives a speculative description, however ingenious, can hardly induce any one to believe that the work s laboured as it is unquestionably clever. We can only imagine one ser able to illustrate in musical tones such a theme; and that is he to we are indebted for *Egmont*, *Coriolanus*, and *Leonora*. Every amateur ld to hear the quiet and artistic playing of Mr. Edward Silas, who took part in his own "Elegy," for pianoforte with orchestral accompaniwhich, though written some years ago, was as welcome as though it en new, so rarely is it heard. Whatever may have called it forth, it is gy in the most poetical sense. In addition to the "Elegy," Mr. Silas luded two short pianoforte solos—a romance, entitled *Malvina*, and a e—both charming. The singers were Madame Edna Hall and Madame .

next concert began with Beethoven's overture in C, Op. 115, generally n as *Namensfeier* (having been composed for the "Name-day" festivities Emperor Francis II.), and ended with that by Schumann to his ome, an orchestral prelude worthy to perpetuate the name of an opera hich every amateur would like to know more. The programme also ded the *Scherzo* from Mendelssohn's Octet, as arranged for the orchestra. ine the minuet and trio originally forming part of his symphony in C , when, more than 40 years ago, that work was produced at one of the rts of the Philharmonic Society. Of pieces so familiar to the Crystal audiences a bare mention will suffice. The novelty and the feature at ncert was a new MS. symphony in G minor, from the pen of Sir Benedict. A new symphony is always a thing of interest, especially it comes from a musician who, like Sir Julius, has won distinction r other branch of musical composition. It is singular, this being the and his last essay having been an oratorio on the largest scale, that Sir should never till now have tried his practised hand at an orchestral lony. But better late than never. An ordinarily ambitious man, at a period of life, might have been satisfied to rest on the laurels gained *Peter*. But Sir Julius evidently does not belong to this more easily-ded class; and now he has given us a symphony, and what is more, a lony of genuine stamp, in every respect worthy the title, the first ition of which, entire, at the Crystal Palace, reflects credit on an ution which has already done so much for music. In the construction new work Sir Julius has adopted the forms to which "the great old ers" (Beethoven included) adhered so religiously, and with such magn results. But, after all, nothing else could be expected from the most dered favoured scholar of Carl Maria von Weber, by whom he was regarded, as he was, scarcely less as a friend than as a pupil. Moreover, that Sir ius is wise in his generation was proved by the issue. The old forms are uestible. Those who were at Norwich in 1872 will not have forgotten that movements, the first *Allegro* and *Scherzo*, were given on one of the evenings e Festival, of which Sir Julius Benedict has been the conductor since 1846, received with the utmost favour. The third and fourth movements, added then, complete the symphony, which is not only the best written for years, but may justly be pronounced a masterpiece. The *allegro* is ded by an introduction, *moderato*, not consisting merely of a short series nnected phrases, but largely developed—something after the manner in Mozart and Beethoven were wont to usher in their first movements. *Allegro*, to which this preamble leads, is of an impassioned character, there and there by a pompous martial theme, which gives way to a ful and charming melody in the relative major—virtually the "second ." The whole movement is wrought out with the ingenuity of an plished scholar. The *Andante con moto*, which follows the *Allegro*, is pon an exquisite theme which, we quite agree with "G.," has a touch of Schubert in it, and is carried out and diversified much in that master's happiest style. The *Scherzo* will speak for itself wherever it is heard. It has that in it to please all hearers; the most uninitiated can hardly fail to be struck by its marked rhythm and its unceasing tunefulness, while the musician will be charmed with its ingenious contrivances, its sustained power, and its perfect development. The symphony is written for the orchestra throughout with a skill to which we have long been accustomed from the author, but the felicitous way in which all the instruments are made use of in this delicious *Scherzo* is, of its kind, unique. The *Allegro con fuoco*, which brings the work to an end, is, like the opening movement, of an impassioned character, and worked throughout with equal, if not, indeed—the *coda* especially—greater spirit. Here is a fitting climax to a work alike an honour to the composer and a gift to his art. Nothing could possibly be finer than the performance, under Mr Auguste Manns, to whom Sir Julius Benedict had confided the direction of the symphony, and nothing more unanimously cordial than its reception by the audience. Movement after movement was applauded; and Sir Julius was compelled to come forward in the orchestra, where he received a greeting he is not likely to forget. No success was ever more legitimately earned. The singers at this concert were Miss Edith Wynne and Mr. Sims Reeves, both of whom selected music of the best. At the following concert there was no symphony, and only one overture—that to *Der Freischütz*, of which nothing need be said. The pianoforte piece was Sir Sterndale Bennett's new sonata, *The Maid of Orleans*, with which every pianist seems desirous to make acquaintance. So much the better. The sonata is both original and beautiful, and its growing popularity is, therefore, not surprising. Its exponent on the present occasion was Mr. Franklin Taylor. He also performed it "from memory," and with such neatness, brilliancy, unforced expression, and invariable good taste, as to win universal sympathy. His delivery of the *Allegro marziale* was as full of healthy vigour as his reading of the *Adagio* ("Joan of Arc in Prison") of real feeling. In short, this was a performance deserving and eliciting unqualified praise, and Mr. Franklin Taylor, who was loudly applauded, added one more to his well-earned successes in the Crystal Palace orchestra. Another admirable solo display was that of the excellent violinist, Herr Ludwig Straus, in the recitative *Adagio* and *Allegro* from Spohr's concerto No. 6, one of the master's best. Few violinists are such thorough adepts in the music of Spohr as Herr Straus, who has seldom been heard to more advantage, and has seldom been more warmly appreciated. The want of a symphony was atoned for on this occasion—if anything can atone for the want of a symphony at a Crystal Palace Concert—by the introduction of Beethoven's cantata, composed in 1814, to celebrate the "Congress of Vienna." The original title of this cantata was *Der Glorreiche Augenblick* (The Glorious Moment). It was written under circumstances with which Beethoven had little sympathy; and although, as, coming from him, could not fail to be the case, it has many beauties, and even "great moments," it can never be received as one of the happiest inspirations of the master. "G." says justly that "Beethoven never appears at his best when writing to order;" and, indeed, for a man of such independent genius, whose ideas came to him unsought, it could not be otherwise. The *cantata* was not published until after its composer's death, when a new text was prepared for it by Rochlitz. A translation of this second version was used on the occasion under notice. The Crystal Palace choir, Madame Otto Alvsleben, Miss Emily Spiller, Messrs. George Fox and Vernon Rigby, as solo vocalists, and Herr Ludwig Straus, as solo violinist, took part in the performance. The effect, however, although the general performance was good, hardly satisfied expectation. So trying a work stands in need of careful and repeated rehearsals. Doubtless it will be brought forward again. The programme on Saturday afternoon contained several pieces by Mozart, the first being the overture to *La Vilanella Rapita* (composed for an opera by Bianchi), the last, the incomparable symphony in G minor, in which Mr. Manns and his orchestra always greatly distinguish themselves. They especially did so now. The impetuous *finale* was never played with more unflagging vigour and decision. Besides these, we had the concerto for pianoforte and orchestra, No. 20 (in E flat), last but five of the glorious family, written only six years before the author's death. The solo part was played in a thoroughly artistic manner, and with unfailing executive power, by Miss Agnes Zimmermann, who introduced clever cadenzas of her own in the *Allegro* and the *Rondo finale*, the first being both lengthy and elaborate. Miss Zimmermann's performance was much and deservedly applauded, and she was called back to

the orchestra at the end. The vocal pieces in the Mozart selection consisted of the well-known aria, "Quando uiiro," sung by Miss Sterling, an American lady, who has a fine contralto voice, and an air from *Zaida* (an opera written about 1780), assigned to Mdlle. St. Alba, soprano. The remainder of the programme comprised songs by Schubert, Schumann, and Mendelssohn, given in German by Miss Sterling, accompanied on the pianoforte by Miss Agnes Zimmermann; Meyerbeer's too familiar "Robert toi que j'aime," sung by Mdlle. St. Alba, in Italian; and Mr. Arthur Sullivan's *Ouvertura di Ballo*, of which it may be said that the more it is heard the more it is liked, and which was never better performed.

At the concert of to-day Dr. Herr von Bülow is to play the concerto in F flat of Franz Liszt. The symphony selected is the "No. 9" of Beethoven, a splendid climax for the anti-Christmas series.

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DR. HANS VON BÜLOW'S RECITALS.

(*From "The Times."*)

A record, however brief, of each of the Pianoforte Recitals now being held at St. James's Hall by this renowned professor is called for, if only on account of the variety of styles he illustrates, all which, as has been said, he stamps with the impress of his own powerful individuality. That in whatever Dr. von Bülow plays the attention of the hearer is attracted as much to the executant as to the work he may be interpreting is incontestable. This, however, does not appear singular if we bear in mind the uncurbed enthusiasm he so frequently throws into his task. It was never more emphatically shown than when, at his second Recital, he was engaged upon the opening movement and *finale* of Weber's Sonata in D minor, not the least remarkable of the four largely developed works of the kind contributed by the composer of *Der Freischütz* to the repertory of the instrument of which he was himself so thorough a master. Both of these were delivered by Dr. von Bulow, with a vigour and spirit no less extraordinary than the ease with which the difficulties were vanquished; and these are neither few nor contemptible. To judge by his performances, however, such a thing as "difficulty" is unknown to this gentleman. Weber has prefixed to the first movement of his sonata the words, "*Allegro feroce*," and Dr. von Bülow is doubtless justified in translating them literally. At the same time, the final movement would, in our opinion, gain considerably by being taken at a somewhat less impetuous pace, especially near the end, where the episode and the leading theme are worked consentaneously. The reading of the melodious slow movement was almost in every sense irr prochable; and, indeed, we are disposed to think Dr. von Bülow is rarely heard to such advantage as in passages which demand soft playing, together with all the gradations from "*piano*" to "*pianissimo*." His tone is then exquisite, and his touch as delicate as it is elastic. But when yielding to an impulse which is apparently uncontrollable, he puts forth the *maximum* of energy and force, his tone is not always so legitimate, and the less willingly do the keys seem obedient to his behests. But players of that exceptionally endowed class of which Dr. von Bulow is now, perhaps, the foremost living example, have invariably peculiarities which belong to their idiosyncrasy, and must be regarded as part and parcel of themselves.

The miscellaneous pieces at this recital comprised the *Prelude* and *Fugue* in F minor from Handel's first book of *Suite de Pièces*. Mendelssohn's Air with Variations in E flat ("posthumous"), a *Study* by Moscheles, entitled *La Leggerezza*, a *Barcarole* by Rubinstein (encored and repeated), and Chopin's *Allegro de Concert*. These were given in every instance with wonderful facility, the beautiful variations of Mendelssohn affording Dr. von Bülow ample opportunities of exhibiting to advantage his highest qualities of tone and expression. Perhaps the most remarkable display of executive skill was the "*Leggerezza*" of Moscheles, in which he showed a freedom of wrist, a lightness and elasticity of touch, that could not have been surpassed by the master himself who composed it.

The last piece in the programme was again one of the five great works which are the crowning achievements of Beethoven as a composer for the pianoforte—the Sonata in A major, "Op. 101." This, like all that had preceded it, was, as usual, performed from memory.

On Wednesday afternoon week, at his third recital in St. James's Hall, Dr. von Bulow played from memory Beethoven's colossal sonata in B flat, Op. 106, than which nothing more difficult has been written for the pianoforte by any of the "classical" masters. It was Beethoven's greatest effort in that way, and so he himself esteemed it. Few pianists, even of the highest rank, have ventured to essay it in public, whatever they may have done in private. In one of Mendelssohn's letters from Frankfort he playfully writes—"I came home with S—— last night, from a punch party, where I first played Beethoven's sonata, Op. 106, in B flat, and then drank 212 glasses of punch, *fortissimo*." The performance of this extraordinary work on the occasion under notice was Dr. von Bülow's most remarkable feat since he came here astonish us. It was, indeed, remarkable from beginning to end, merely because a piece so long, so elaborate, and fatiguing was, like the rest, given without book, but also for the sustained vigour with which the *Allegro risoluto* was delivered, the life thrown into the *Sch* with its quaint and original trio, the expression imparted to the *A* drawn-out *Adagio*, and, above all, for the execution of the final *Fu* that seemingly inextricable labyrinth of notes. This all but impos movement was played from first to last with invariable ease and flagging spirit, the more surprising, inasmuch as the theme was g out at such a pace as to make every hearer wonder how by any p bility the artist, great as is his executive power and prodigious his men could accomplish his task. Dr. von Bulow, however, went thr the whole without the slightest hesitation; accent never being clearness rarely sacrificed. In fact, it was an exceptional displ mechanical power, untrammelled by any of the difficulties which to follow each other without a moment's intermission, and—unfi tuneful episode with which the *Fugue* gets speedily entangled, which has no small part to act in its further development—with moment's repose. The *Scherzo* was applauded so loudly that Dr Bulow repeated it; but what was still more astonishing, in rep another demonstration, he repeated the *Fugue* itself from end to an achievement, considering what he had already done, and wh still had to do, perhaps unprecedented. In certain passages of *Adagio*, it may be added, the subtle gradations from *piano* to *pianis* which Dr. von Bulow so greatly affects, had favourable scope for bition, and of these full advantage was taken.

The grand sonata of Beethoven was followed by Sir Ster Bennett's *Rondo Piacevole* in E, and the same composer's three mu sketches, "The Lake," "The Mill-Stream," and the "Foun familiar to every amateur in this country; and after these chan pieces, the rendering of which could have scarcely been more in sonance with the intentions of their author, came Mendels *Capriccio* in F sharp minor, entitled, it is related by the compos the album to which at an early age he contributed it, "*B Musicale*," though, considering its difficulties, it is by no means a "bi to any but the most practised executants. It is marked *prestissim* it need hardly be added that Dr. von Bulow was not behindhan obeying the indication thus conveyed. With the *Capriccio* were the *Gavotte* from Gluck's ballet, *Don Juan*, and J. S. Bach's *Bou* A minor.

The Recital began with one of Mozart's most admirable son the key of F; and ended with Liszt's *Trilogie Suissé* ("Lac de W stadt," "Eclogne," and "Au bord d'une source"), combined with same composer's *Polonaise Heroique*. That no pianist, except Liszt himself, can perform Liszt's music like Dr. von Bulow, it is fluous to add. The Hall was crowded in every part.

(*From the "Standard."*)

The series of pianoforte recitals given by the eminent Ge pianist, Dr. Hans von Bulow, was brought to a close yesterday noon with a programme which at once proclaimed the eclecticis versatility of the performer. Despite the unpropitious weather was a considerable attendance, and the efforts of the entertainer not exerted in vain, so far as responsive approbation is concerned. selection commenced with Schubert's grand sonata in A (posthumous), and included Braham's *scherzo* (Op. 4), Rhinbe "Trois morceaux de concert" (Op. 5); a nocturne (in C minor), Mazurkas, and Chant Polonais by Chopin; two descriptive pie Liszt, Beethoven sonata, quasi fantasia (Op. 27), in E flat, and same master's 32 variations in C minor (Op. 36). As we have thoro discussed the merits of Dr. Hans von Bulow's playing, always g him the fullest credit for the great power which he unquestio possesses, although not raising him to the height of a god, like of his too eager followers, we need but repeat our verdict in conn with the selection of yesterday. Dr. Bulow's performance was m in the broadest acceptation of the term, his brilliant executi marred but by few of those slips which we have learned to ac the penalty of his greatness; and while the sympathies of the au may not have been thoroughly associated throughout with the of the executant, their admiration and interest were seldom to flag. Dr. von Bulow was successful in the interpretation of pieces, in but few of which he challenges comparison with performers; where indeed comparisons might be instituted w take Mrs. Malaprop's opinion of their efficacy, and drop them ingly. Dr. Bulow has been wise in adopting the recital h entertainment, through which he has thoroughly substantiated his to greatness. When, after the lapse of a brief period may be, gives us another recital, we shall expect to find that his individ are still further toned down, and that he is in all respects the place he occupies in the estimation of the public.

BENEDICT'S SYMPHONY AT LIVERPOOL.

(*From the "Liverpool Mercury."*) 7 dy 28 | 74

The performance of Sir Julius Benedict's new Symphony in G minor was the chief feature of attraction in the programme of the third concert of the Liverpool Philharmonic Society, which took place last night; and this was sufficient to give an amount of interest to the concert which could not well have been exceeded. The work, which has been performed in sections at different times and in different places, was first heard in its entirety at one of the Saturday Crystal Palace Concerts during the past season, and the favourable verdict pronounced on its merits by the musically learned on that occasion was cordially and emphatically endorsed by the very large and attentive audience last night, when it was given for the second time in public. The talented conductor of these concerts has proved himself a worthy pupil of Weber, his celebrated master, in nearly every branch of musical art; and his Symphony, in which he takes a higher standard in purely instrumental writing, is worthy the name and fame he has already acquired. The work is divided into four principal movements, opening in a striking manner with a skilfully scored *moderato*, which is followed by a masterly transition to a lovely *allegro appassionato*, the introduction to which is entrusted to the strings. The scoring of the first part of the movement is singularly massive and elaborate in its treatment—somewhat overturish at times, but as a whole treated in a remarkably able manner. The opening bars of the *allegro* at once arrest attention by their rare originality and beauty; and the episode, in which a short and striking violoncello solo is introduced, is, perhaps, one of the choicest bits of the whole. The principal theme of the second movement (*andante con moto*) is written with great ingenuity, and marked by extreme freshness of treatment, the oft-recurring phrasing of the first few bars giving it especial charm. The second subject, in B flat minor, is a worthy appendage to the first theme; and a third episode in A flat minor, in which the violoncellos again take a leading position, embraces a variety of skilfully arranged modulations, leading to a repetition of the first subject with increased effect. The *scherzo* is, perhaps, the most striking and attractive of the four movements, and this "happy thought" of the skilful composer last evening narrowly escaped an encore. The *finale* is a masterly finish to a splendid work, and anything more brilliant than the all-violin opening could scarcely be found. The leading theme is admirably developed; and the conclusion, impetuous and full of nerve, is quite equal to the other parts of the Symphony. Taken as a whole, the work is one of rare excellence, and Sir Julius fully merited the loud and long-continued applause which followed each movement. Considering that this was the first time the work had been performed by the orchestra of the Liverpool Philharmonic Society, great praise is due to the members of the band for the very faithful, vigorous, and generally effective manner in which it was given. There were occasional blemishes, but the wonder is that, with such an elaborate study, there were not many more.

A NEW ORCHESTRAL SYMPHONY.

At the Crystal Palace, on the 22nd ult., was produced a new orchestral symphony, in G minor, by Sir Julius Benedict. New symphonies are not uncommon; for, although these days are sometimes called barren days, they actually yield a good deal of musical fruit of various sorts. But there are symphonies and symphonies. One, for example, is the work of a man who, breaking loose from the bonds of established form, tries to be a law unto himself, and produces an article of more than doubtful value because incomprehensible. Another comes from a youthful and inexperienced hand, forcibly illustrating the truth that vaulting ambition sometimes o'erleaps itself, and reaches the ground, sadder, if not wiser. Another represents dull, plodding mediocrity, which, ignorant of its own weakness, goes on complacently endeavouring to reach the heights of art, and persuading itself that some progress is really made. Sir Julius Benedict's work belongs to none of these categories. The composer is not an innovator, because he knows how to walk successfully in the paths of the great masters who have preceded him. He is not a young man just putting forth his powers, but a veteran who has well borne the burden and heat of a long day. And he is no mediocrity; being, instead thereof, a man distinguished in many departments of his art, and known everywhere as one of its greatest ornaments. The production of an orchestral symphony from such a source is an event of no common interest, and hardly will an apology be needed for our noticing it in the most prominent manner. That the *début* of the work was generally regarded in this light appeared from the crowd that filled the Crystal Palace Concert-room, and from the gathering together of scores of musical celebrities, who congregate only on great occasions. The audience, indeed, was itself one of the greatest compliments that a composer ever received. It bespoke universal interest in his work, and universal interest in himself.

The symphony is Sir Julius Benedict's first work of the kind, and in reference to this fact, "G." made some excellent remarks which, so much are they to the purpose, we cannot refrain from quoting. Says the admirable Crystal Palace analyst:—"But there is one class of music in which the composer of *St. Peter* and the *Lily of Killarney* has not until this moment shown his powers, at any rate, in public, and that is the highest of all—the orchestral symphony. He has at last broken this spell, and has produced the work which is now before us; and the public will to-day be in a position to judge how great a loss they have sustained during all these years. We feel almost disposed to complain—if it were possible to complain of one so good and amiable—that Sir Julius has deprived us for so long of such a very great pleasure. But we may justly lament the cruel claims of English society, which presses upon artists with peculiar force, and makes serious composition impossible for any one whose nerves are not iron, or who has not the happy art of seizing every chance quarter of an hour he may be able to save from the hurry of teaching, or concert-going, or dining out, or other useless duties and exactions of society. At any rate, this is Sir Julius Benedict's first symphony; we are sure that all who hear will join with us in the earnest, cordial hope that it may not be his last." All will join, we feel sure, in the hearty sympathy of "G.'s" sympathetic words, and will appreciate the *quasi*-apology made for Sir Julius's tardiness in symphony writing. We, however, are disposed to lay the account of that tardiness, not so much to the want of time, as to the diffidence which always accompanies real ability. "Fools rush in where angels fear to tread," and while all sorts and conditions of mediocrity have been rushing at the orchestral symphony Sir Julius has held back. He may not have had—and we now see that he had not—any cause to fear, but the course he adopted was one not likely to diminish the respect and esteem in which he is held. In any case, the entire musical world will rejoice now that self-distrust has been overcome, and art is made richer by a work which, in all likelihood, is but the first of a series. The symphony in G minor was not hurriedly composed. As a rule, great works written by professors who lead busy lives are produced under pressure, and bear evidence of the circumstances attending their origin. Here we have an exception to the rule. Sir Julius began the symphony so long ago that the first and third movements were ready for, and actually played at, the Norwich Festival, in the autumn of last year. It follows that the slow movement and *finale*, now first produced, are the result of more than twelve months' thought. It is hardly possible to over-estimate the advantage of deliberate action such as this; for, though there are many instances in which great things have been done in a little time, the rule is to the contrary. The work now under notice is, therefore, its author's careful and well considered exposition of his own ability in the highest walk of art, and by it he is, doubtless, content to be judged.

Musical readers will take it for granted that Sir Julius has formed his symphony upon the accepted classical model. That he has done so is a fact possessing a two-fold value. In the first place, it is valuable for the sake of the work itself, and, next, for the proof given that adherence to classical form is no hindrance to novel ideas and original treatment. Those who clamour for the "higher development" of orchestral music often say that adherence to recognised "form" puts the composer in fetters. That is not so. The "form" of Beethoven's latest symphonies is, in all essential respects, that of his earliest, yet between the one and the other what a vast space over which the master could range at will. Another illustration of the elasticity of art is shown by Sir Julius Benedict's symphony, to which nothing is wanting in freshness and freedom, though the "ancient lines" are almost rigidly observed. Every such illustration is valuable, because it helps to preserve order and, therefore, beauty, in a form of composition which not a few misguided persons would hand over to chaos and ugliness.

The symphony begins with a *moderato* introduction—"no mere prelude," as "G." remarks, like those Haydn so often wrote, but "an independent movement of equal dimensions with that to Beethoven's Symphony in A, and of very great interest throughout, dignified in tone, full and varied in colour." The general expression of this exordium combines strong feeling almost amounting to passion, with dignity, and in this respect well prepares the mind for the *Allegro appassionata* which follows. Very restless and agitated is the leading theme of the *Allegro*, and it is long before the character changes. Indeed, the G minor subject steadily works up its intensity, till succeeded by an episode in E, which seems a concentration of all the passion before expressed. This is followed by the second subject in the relative major key, and here the musician's art makes a great effect by furnishing a contrast which, in a certain sense, is not a contrast, but a continuation. With his usual acutoness "G." notices this, and refers to tho second subject as "more tranquil, though hardly less passionate than anything which has gone before it." The change is only one of outward expression, while the inner sentiment is the same as when some deep full river rushes turbulently between "narrows" to flow with majestic steadiness along "reaches," being in either case grand and irresistible. In the working of his two varied themes, Sir Julius shows a fertility of resource and a brilliancy of *technique*, able at once to inspire confidence in his power, and to excite the highest respect for its manifestation. We know few "second parts" out of the works of the greatest masters which can equal that of the *Allegro* under notice. The slow movement, *Andante con moto*, begins with a largely-developed theme for strings, described by "G." as "one of those tender, caressing tunes in which Schubert would seem to have an exclusive property, if we did not here find one of the same character, without a shade of plagiarism from that great master." But the whole movement is beautiful in the extreme with a beauty which may be found spread over its entire breadth and length. The varied nature of the themes, and of their orchestral treatment, the chastened loveliness of the tone-colouring, the delicious lead up to a *réprise* of the chief subject, and the piquant manner in which the ear is kept in suspense just before the tranquil close—all these things combine to make a movement which deserves to rank among the finest examples of symphonic writing. The *scherzo* (in E flat) has already been twice noticed by us; once in connection with the Norwich Festival, and again, when performed at Mr. Kuhe's Brighton Festival, under the name of *A Dream of Fairyland*. We may now, therefore, pass it by with the simple statement that every fresh hearing reveals fresh beauties of imagination and constructive skill. The *finale*, *Allegro con fuoco*, is even more passionate than the first *Allegro*, and sustains its character, through a lengthy development, with admirable power. Its chief feature, however, is a novel application of a device suggested in one of his symphonies by Haydn (who seems to have suggested everything) and used by Beethoven in his Choral Symphony. Before the usual *réprise* of his first theme, Sir Julius introduces portions of the leading subject of all the preceding movements in due order, and then dashes off again with the *Finale*. This is a new form of the old idea, and it certainly gives an interest to the movement more than sufficient to justify its use.

After the foregoing remarks it is superfluous to enter upon a favourable summing up of the charms of the new work. We have it in possession, we value it, and now, like Oliver Twist, we "ask for more."

BERLIN.—Mendelssohn's sons and daughters have declared their readiness to present to the Royal Library all the musical manuscripts left by their father, on condition of Government's founding two exhibitions of the annual value of 700 thalers each for completing the education of talented and struggling musicians.

MILAN.—There is not much doing here at present. The production of the only real novelty, Signor Sangiorgi's long-promised opera, *Guiseppe Balsamo*, has again been deferred on account of the indisposition of Signora Wanda Miller. At the Carcano, Signor Marchetti's *Ruy Blas* has been very favourably received. The two principal parts were well sustained by Signora Fiorentini and Signor Viucentelli.

SIR J. BENEDICT'S NEW SYMPHONY.

Art is long, but it is also broad, and few men can cover its
lth in a single life. This is emphatically the case as regards
art of music; wherefore we may not express any surprisc
en a veteran musician breaks fresh ground. Composers need
rer weep like Alexander. Live as long, and do as much as
y may, there are always new worlds to conquer, and their only
ise for regret lies in the fact that the time for work is short.
some respects, nevertheless, it is remarkable that a musician
eminently gifted as Sir Julius Benedict should have waited
Saturday last before producing his first orchestral symphony.
, above most others, had a right to measure his strength thus,
en at a time far removed from the present. The pupil by
om Weber set most store, and the successful labourer in various
partments of his art—not least successful in that of compo-
ion, as many a recorded triumph exists to prove—Sir Julius
nedict was entitled to emulate the masters, without fear of
ng charged with presumption. That he reserved his greatest
orts till a recent time proves him to have the rare, and fast
coming rarer, grace of modesty. Now-a-days, men do
t hesitate, and "Let I dare not wait upon I would."
atorios and symphonies are generated by composers whose
ards have yet to grow, and, but for pecuniary obstacles,—often
urse, in this case a blessing—the world would be overrun with
ortions. We are far from wishing to check ambition's noble
ge; but it is impossible not to look admiringly upon the man
o, though gifted above most, restrains himself, and reserves
preme effort till his latest and ripest years. When such an
ort, made under these circumstances, is attended by success,
recall Coleridge's definition of genius as the "faculty of
owth," and award the honours which genius alone commands.
ree years ago it will be remembered Sir Julius Benedict
oduced his first oratorio, *St. Peter;* astonishing even those
o knew him best by a masterful application of the highest
istic means to one of the noblest ends. After that success it
s felt that much more remained for the veteran composer to
. He had a new field of exalted labour before him—labour
ecially valuable at a time when the younger generation of
mposers is mostly led away to prosecute false issues, and, under
e plea of advancement, to go back in the directiou of chaos.
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And all this is the case in the present instance. . . . We
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noble and individual a work." These are hearty phrases, and, as
such, they represent the spirit in which the Crystal Palace musical
authorities took up the new Symphony and laid it before the
public. General remarks upon the work must first concern
themselves with its astounding *youthfulness*. We do not mean
youthfulness in the sense of crudeness—*cela va sans dire*—but in
the sense, noted by [G.], of energy and keen emotion. There
comes a time in every man's life who lives the "three score years
and ten," when not only intellectual power but susceptibility of
feeling share decay with the bodily faculties. Sir Julius Benedict
has not reached that time, nor, judging by his latest work, is he
nearer to it than the youngest. The Symphony is instinct with life
in its most vivacious and elastic form, reminding us, in this
respect, of the undying works written by Haydn for Salomon.
Nor is abounding vitality found only as a matter of style and
character. It crops up in strong imaginativeness; and a ready
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use of legitimate resources, the Symphony deserves to be called,
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works that have appeared for many a long year." Adopting a
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Benedict begins his work with an introduction, *moderato*, distin-
guished by a rare combination of dignity and sweetness. It is an
exordium that at once arrests attention, and conveys an idea that
the composer has something to say. Having thus challenged
interest, the *moderato* leads to an *allegro appassionato*, the first
theme of which, by its peculiar rhythmical form, has a singularly
restless yet, at the same time, emotional effect. The prevailing
character of the movement, thus at once proclaimed, is kept up
through the "bridge" connecting the leading theme with its
subordinate, which comes as a grateful contrast, and displays the
hand of a master. Whenever this subject is afterwards heard, it
seems like a ray of sunshine darting through a rift in a tempes-
tuous sky. The repeat of the first part of the movement is led
up to by one of the most delightful passages in modern music,
and the working out of the second part presents a rare example,
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of Schubert. The whole movement illustrates what has been
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poser, would have been glad to own. The finale, *allegro con brio*,
resumes the passionate energy of the opening movement, and is
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We refer to a repetition in the *finale* of the chief themes in the
preceding movements. Sir Julius has done this under novel
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A Symphony by Sir Julius Benedict.

The London *Telegraph* of Nov. 24, in its notice of a Crystal Palace Concert, writes as follows : 1893

No one is better qualified than Sir Julius Benedict to lift up the standard of orthodox art among us. He is one of the few musicians now living who connect our time with that of the great masters ; and in England, at all events, he is their representative. Looking round upon the too general defection from the pure principles in which he was trained, Sir Julius might almost echo the words of Elijah, "I, even I, only am left." There are, however, we are glad to believe, more than "twenty-and-five thousand" who have not bowed the knee to the Baal of modern musical idolatry, and by whom such works as that produced on Saturday are welcomed, not for their own merits alone, but as a protest and an example.

Written only as the occasions of a busy life served, the symphony in G minor grew slowly. Two movements—the first allegro and scherzo —were played at the Norwich Festival last year ; and the scherzo, under the title of "A Dream of Fairyland," was heard at Mr. Kuhe's Brighton Festival, in February of the present year. Meanwhile the slow movement and finale were added, the whole being produced on Saturday for the first time. There was a fitness in its initial performance at the Crystal Palace, under the direction of Mr. Manns, whose pains-taking zeal and great ability have done so much to widen the knowledge of English amateurs. A good execution of the work was thus absolutely secured, and, what is nearly of equal importance, there was a certainty of appeal to an audience qualified above all others to pass righteous judgment upon its merits. Let us add that there was an equal certainty of all possible help from a discriminating analysis of the music and an eloquent advocacy of the composer's claims. We cannot resist quoting an example of this advocacy. "The first performance of a symphony" writes [G] "is always interesting, especially when it happens to be its author's first. But when, in addition, the 'first symphony' is the composition of a man of known ability and great culture, thoroughly familiar throughout a long life with the orchestra, and practised in every device of construction and instrumentation, and proving to be animated by an energy and fire, a sensibility and restless emotion, such as very few young men possess even at the outset of their career, then the interest excited by the work is raised to an extraordinary degree. And all this is the case in the present instance. . . . We feel proud of having enlarged the circle of English music by so noble and individual a work."

These are hearty phrases, and, as such, they represent the spirit in which the Crystal Palace musical authorities took up the new symphony and laid it before the public. General remarks upon the work must first concern themselves with its astounding *youthfulness*. We do not mean youthfulness in the sense of crudeness—*cela va sans dire*—but in the sense, noted by [G], of energy, and keen emotion. There comes a time in every man's life who lives the "three score years and ten," when not only intellectual power but susceptibility of feeling share decay with the bodily faculties. Sir Julius Benedict has not reached that time, nor, judging by his latest work, is he nearer to it than the youngest. The symphony is instinct with life in its most vivacious and elastic form, reminding us, in this respect, of the undying works written by Haydn for Salomon. Nor is abounding vitality found only as a matter of style and character. It crops up in strong imaginativeness; and a ready flow of ideas such as betoken keen intellectual activity. For the rest we need only say—if, indeed, there be a necessity to say so much—that, in point of form, clearness of treatment, and masterly use of legitimate resources, the symphony deserves to be called, as [G] called it, "one of the most important and able orchestral works that have appeared for many a long year."

Adopting a form which most composers now treat as antiquated, Sir Julius Benedict begins his work with an introduction *moderato*, distinguished by a rare combination of dignity and sweetness. It is an exordium that at once arrests attention, and conveys an idea that the composer has something to say. Having thus challenged interest, the *moderato* leads to an *allegro appassionato*, the first theme of which, by its peculiarly rhythmical form, has a singularly restless yet, at the same time, emotional effect. The prevailing character of the movement, thus at once proclaimed, is kept up through the "bridge" connecting the leading theme with its subordinate, which comes as a grateful contrast, and displays the hand of a master. Whenever this subject is afterwards heard it seems like a ray of sunshine darting through a rift in a tempestuous sky. The repeat of the first part of the movement is led up to by one of the most delightful passages in modern music, and the working out of the second part presents a rare example, not only of technical skill, but of sustaining power. An impressive *coda* brings the *allegro appassionato* to an end worthy of its beginning and continuation. The slow movement, *andante con moto*, in B flat major, opens with a beautiful and sustained melody, one of those tunes which haunt the ear long after the sounds conveying it have "melted into thin air." Joined to the charm of this subject is the equal charm of orchestral treatment that strongly suggests the exquisite grace and tenderness of Schubert. But the whole movement illustrates what has been called "the full tide of song." It flows on like some clear river, now with majestic steadiness, now with agitation, always with the beauty which fills the mind and satisfies it.

But, perhaps, nothing is more striking than the close, when the ear is kept in suspense, waiting for another "excursion," only to find what seems the composer's indecision resolve itself and the movement calmly end. The scherzo having been noticed by us in connection with Mr. Kuhe's festival, there is only need to add that a third hearing has confirmed our early impressions of its bright fancy and unfailing charm. Such a movement may well be called "A Dream of Fairyland." It is one upon which Carl Maria Von Weber, the musician of the supernatural, would have smiled approval, and which Mendelssohn, Oberon's Court composer, would have been glad to own. The finale, *allegro con brio*, resumes the passionate energy of the opening movement, and is marked by many features upon which it would be profitable to dwell. Chief among them is a varied form of the idea, first applied, in a limited degree, by Haydn, if we mistake not; but at any rate developed by Beethoven in his Choral Symphony. We refer to a repetition in the finale of the chief themes in the preceding movements. Sir Julius has done this under novel conditions, and with novel as well as interesting effects, one result being to throw out in strong relief the wonderful energy and fire of the finale proper. If comparison of movement with movement were insisted on, we should say that the allegro con brio is below the level of its companions ; but, nevertheless, it concludes the work in a manner which leaves no doubt of completeness and worthiness. Looking at the Symphony as an entire thing, we congratulate the veteran composer upon a